

Contents

Django Reinhardt	4	Arpeggios	46
Notes on the Solos	5	Major	47
Explanation of Symbols	6	Major 6th	48
A Note on the Fingering	7	Major 7th	49
A Note on Swing	7	Major 6th and 7th	50
Dinah	8	Minor	50
Blue Drag	11	Minor 6th	51
Chasing Rainbows	13	Dominant 7th	52
It Don't Mean A Thing (If It Ain't Got That Swing)	15	Dominant 9th	53
After You've Gone	18	13th Chords	54
Georgia On My Mind	20	Altered Dominant and Diminished Chords	55
Shine	22	Connecting Chord Tones	56
In A Sentimental Mood	24	Chord Tone to Chord Tone	56
The Sheik Of Araby	26	Scalewise	56
I'll Be Glad When You're Dead) You Knowed You	28	Scalewise Passing Tones	56
Finesse (Night Wind)	31	Chromatically	57
Undecided	32	Chromatic Passing Tones	57
Don't Worry 'Bout Me	34	Chromatic Glissando	58
Swages (I)	36	Chromatic Glissando (four half-steps)	59
Swages (II)	38	Chromatic Glissando (long)	60
Swages For Solo Guitar	40	Combined Scale and Chromatic Passing Tones	61
An Analysis of Django's Guitar Style	43	Ornaments	62
Introduction	43	The Trill	62
Django's Guitar Style	43	Bending Notes	63
Chord Formulas	44	Auxiliary Tones	65
Scales	44	Surrounding Note Figure	67
Texture and Color	45	Anticipation	69
Tools of the Improviser	46	Discography	71

The music of Django Reinhardt and Stephane Grappelli has had a resurgence in popularity in the 1970s. Guitarists as diverse as rock stars Peter Frampton, Carlos Santana and Jerry Garcia, blues great B.B. King, country players Chet Atkins and Jerry Reed, classical masters John Williams and Julian Bream, and nearly every jazz guitarist from Les Paul and Barney Kessel to Al DiMeola and Larry Coryell have expressed their admiration and respect for the artistry of Django Reinhardt. The passion and wealth of creativity in his music will always be immortal. That Django can be an inspiration to musicians of such different temperaments and styles points out the universality of his musical legacy.

Duke Ellington called him one of the preeminent jazz instrumentalists of all time. This tribute to an illiterate European gypsy who told time by the sun, who would just as soon disappear to go fishing or play billiards as keep a musical engagement, came from one of the most sophisticated musicians in jazz history. Django, a man who overcame a severe handicap, the crippling of two fingers on his left fretting hand burned in a caravan fire when he was eighteen, went on to develop an astounding, unique and inimitable technique unrivaled today.

The details of Django's life have been dealt with in many music journals and liner notes to his albums and will not be further expounded upon here. Indeed author James Jones (*From Here to Eternity*) once set out to write a book about Django, who had greatly inspired him. After traveling to France and talking to numerous of Django's contemporaries, he finally abandoned the project because of the inconsistencies and contradictions he found in his interviews. Django will always be the stuff of which legends are made; the real facts can never be known. It is in his music that Django will be found, in all his complexity and simplicity, his fierce passion and soulful romanticism.

Twenty-five years after Django's death, violinist Stephane Grappelli, his partner in the Quintet of the Hot Club of France, is turning on a whole new generation of fans to the joys of "Le Jazz Hot" with his gracious ambience, total musicianship and sublime creativity. At seventy years of age he is an inspiration to see and hear. He cooks with such joy and rhapsodizes so beautifully, totally at one with his instrument, that he bridges all generation gaps. If Django were alive today, he too would most certainly be a force in the future development of jazz.

Yet Django lives on forever on the numerous recordings he made between 1934 and his death in 1953. Director Martin Scorsese is said to have gained his original inspiration for the movie "New York, New York" while listening to the quintet's recording of "Billets Doux" which is featured in the movie.

I hope that this book will help you gain some insight and much pleasure and inspiration from the music of the great gypsy, Django Reinhardt.

Stan Ayeroff
Los Angeles, California
February 20, 1978

Notes on the Solos

"Dinah" December 1934

This is from the first recording session of "The Quintet of The Hot Club of France."

"Blue Drag" April 1935

"Chasing Shadows" September 1935

"It Don't Mean A Thing" October 1935

I have transcribed Django's solo and the last section where he "trades fours" with Stephane Grappelli.

"After You've Gone" May 1936

This has a vocal by Freddy Taylor and features some of Grappelli's hottest playing.

"Georgia On My Mind" May 1936

This features a vocal by Freddy Taylor. The introduction by Django is superb.

"Shine" May 1936

Another vocal by Freddy Taylor. Django really cooks on this one.

"In A Sentimental Mood" April 1937

"The Strick Of Araby" April 1937

"You Rascal You" December 1937

Django is backed only by the bass of Louis Vola. I have transcribed the third, fourth, and fifth choruses and the two choruses that follow the bass solo.

"Finesse" April 1939

Recorded under the name "Rex Stewart And His Feetwarmers," this cut featured touring members of The Duke Ellington Orchestra: Rex Stewart on cornet, Barney Bigard on clarinet and Billy Taylor on bass.

"Undecided" August 1939

This cut has a vocal by Beryl Davis after Django's opening solo.

"Don't Worry 'Bout Me" August 1939

I have transcribed Django's opening solo and his half chorus after the vocal by Beryl Davis.

"Nuages" (I) February 1946

This version features Stephane Grappelli on violin. Django starts his solo in artificial harmonics.

"Nuages" (II) August 1947

This version features Maurice Meunier on clarinet.

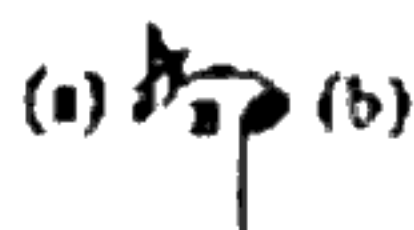
"Nuages" July 1950

This unaccompanied solo was to be part of the sound track for a movie about Django. It is actually a medley of two tunes, "Belleville" and "Nuages." It is an indication of Django's dynamic energy and flow of ideas that this cut runs eleven minutes and fifty seconds. The end of "Belleville" fades out on one side of the 78 record on which it was recorded, and fades in again on the other side, eventually becoming "Nuages." I have transcribed the beginning of "Nuages" with the complete statement of the theme.

Explanation of Symbols



Trill: Consists of a hammer-on one scale degree above, and a pull-off to the original note.



Bends: Bend note (a) up to note (b) and hold for duration of note (b). Strike string only at note (a).



Slides: Left-hand finger remains on string. Only first note is plucked.



Glissando: Like a slide with both the first and second notes being plucked.



Tremolo Glissando: Same as glissando, with tremolo picking from note (a) to note (b).

0,1,2,3,4

Left-Hand Fingering

① ② ③ ④ ⑤ ⑥

String Numbers

C

Full Barre

$\frac{1}{2}$ C

Half Barre

Octaves: Octaves are to be fingered as follows:



A Note on the Fingering

As I began to work out the fingerings of the solos in this book I was aware that Django used only the index and middle fingers of his left hand for his single-string work. We can only theorize how much use he had of his other two crippled fingers. He probably used them and his thumb in chords. How much? Again, we can only guess.

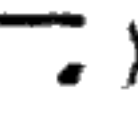
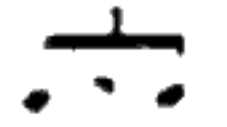


Keeping this in mind, I set out thinking, "He only had two fingers, so there's not a whole lot of choice." Almost immediately I found myself staring at my left hand, saying, "This is impossible! Django couldn't have used only two fingers!" As I got further along, many patterns emerged and fell into place. They did so only when I used my whole hand.

I have attempted to use those fingerings that were the easiest in producing the desired sound. There were many choices of fingerings; these are only the ones that worked best for me. You may find that another fingering suits your particular technique better than the one I have chosen. If so, feel free to experiment.

It has been fascinating to think about how Django actually played. He must have had tremendous ingenuity and imagination. I did experiment using only two fingers to play the solos, but I found it impossible to do. Therein lies much of the mystery Django has for me: he does the impossible.

A Note on Swing

There are many rhythmic subtleties to be found in Django's music. While either taking a solo or accompanying another soloist Django was always in control of the song's rhythmic drive. Listen to the recordings themselves to hear how Django kept things moving by either adding punctuation to inspire the soloist or swinging madly in his own solo efforts.

In the following transcriptions all eighth notes are to be played in a swing manner. This means that two eighth notes () are to be played as the first and third notes of a triplet (). In addition, four sixteenths () are to be played with a triplet feel ().

Dinah

Words by Sid Lewis and Joe Young
Music by Harry Akst

Fast $\text{♩} = 112$

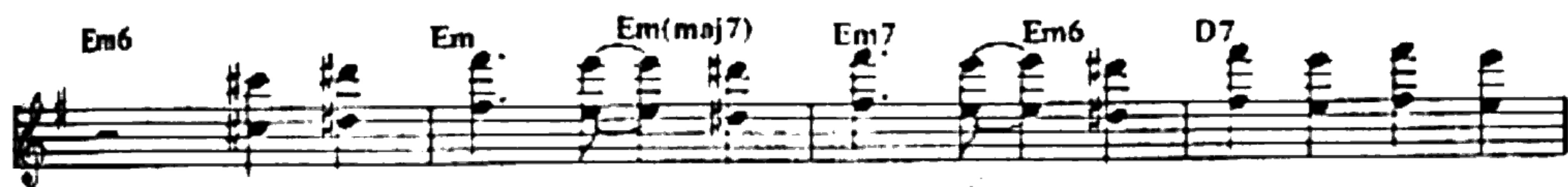
The musical score for 'Dinah' is presented in eight staves. It begins with a tempo marking 'Fast' and a quarter note equal to 112 beats per minute. The key signature is one sharp (F#). The score includes various guitar-specific notations such as fingerings (numbers 1-4), slurs, and chords (G, D7, Em3, Em(maj7), Em7, Em6). The piece concludes with a double bar line.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a D7 chord symbol above the first measure. The melody consists of eighth and quarter notes, with fingerings 1, 2, 3, 1, 4, 3, 2, 1 indicated above the notes. Below the staff, there are six numbered circles (1-6) corresponding to the notes. The staff ends with a C chord symbol above the final measure.

[illegible]

The first system of musical notation for 'The Merry Widow' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note on G4, followed by a triplet of eighth notes (A4, Bb4, A4). This is followed by another triplet of eighth notes (G4, F4, E4), then a quarter note on D4, and a half note on C4. The melody continues with a quarter note on Bb3, a half note on A3, and a quarter note on G3. The system ends with a quarter note on F3. Below the staff, there are three circled numbers: ③, ④, and ⑤, which likely correspond to the triplet markings in the melody.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a D7 chord symbol. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes (D, E, F#) marked with a '3' and a slur. The staff ends with a D+ chord symbol. Below the staff, there are three whole notes: D, E, and F#, each with a '3' above it, indicating a triplet.



Blue Drag

Words and Music by Josef Myrow

Medium $\text{♩} = 120$

Chords and Fingerings:

- System 1: Dm (2), Dm/C (1), Bm7b5 (2, 3, 4), Bb7 (2, 1), Dm (2, 1), Dm/C (2, 1)
- System 2: Bm7b5 (2, 3, 1, 6, 4), Bb7 (3, 2, 1, 2, 1), Dm (1, 2, 3, 4, 1, 2, 1, 3), Dm/C (1, 3, 4, 1, 2, 1, 3)
- System 3: A7 (2, 1, 4, 2, 1, 3, 4), Bb7 (2, 1, 4, 1, 3, 1, 3, 1, 3), A7 (1, 3, 4, 1, 3, 1, 3, 1, 3)
- System 4: Dm (1, 2, 3), A7 (3, 4, 5), Dm (1, 2, 3, 4, 5, 4, 3, 2, 1), Dm/C (1, 3, 4, 1, 2, 1, 3)
- System 5: Bm7b5 (2, 1, 2, 1, 3, 1, 2, 1, 2), Bb7 (3, 1, 2, 1, 3, 1, 2, 1, 2), Dm (1, 2, 3, 4, 5, 4, 3, 2, 1), Dm/C (1, 2, 3, 4, 5, 4, 3, 2, 1)
- System 6: Bm7b5 (5, 4, 3, 2, 1), Bb7 (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), A7 (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4)
- System 7: Bb7 (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), A7 (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), G (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4)
- System 8: Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), Dm (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4)

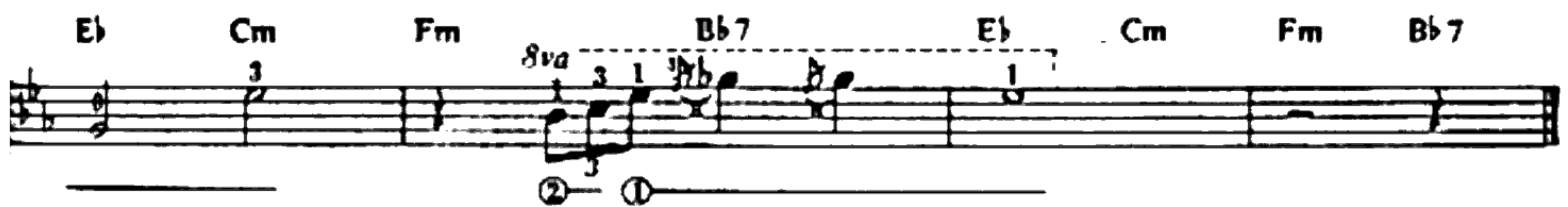
Chasing Shadows

Words by Benny Davis
Music by Abner Silver

Slow ♩ = 102

Chord progression: Eb, Bb7, Eb, Db, Eb 1b2, Bb7, Eb, Abm, Eb, Cm, Fm, Bb7, Eb, Cm, Fm, Bb7, Eb, Db, Eb, Bb7, Eb, Abm, Eb 24, Cm, Fm, Bb7, Eb, Am7b5, D7, Cm.

The musical score consists of seven staves of music. Each staff contains a melody line with various musical notations including eighth, quarter, and half notes, as well as rests. Below the melody line, there are numbered circles (1-5) indicating fingerings. Above the melody line, there are chord symbols (e.g., Eb, Bb7, Cm, Fm) indicating the harmonic structure. The tempo is marked 'Slow' and the time signature is 4/4, with a metronome marking of 102 beats per minute. The key signature has two flats (Bb and Eb).



It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills
Music by Duke Ellington

Medium ♩ = 136

Chord symbols and musical notation are present throughout the score, including: Gm, Eb7, D7, G7, C7, F7, Bb, D7, G, Eb7, D7, G, C7, F7, Bb, Ebmaj7, C7, F7, D7, Gm, Eb7, D7, G, C7, F7, Bb, D7, Gm, Eb7, D7, G, C7, F7, Bb, D7.

First staff of music, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Chords Gm, Eb7, D7, and G are indicated above the staff. Fingering numbers (1, 2, 3, 4) are placed above the notes. A double bar line is present. Below the staff, there are two horizontal lines with circled numbers 2 and 1, likely indicating fingerings for a second staff.

[illegible]

Second Solo
Trading "fours" with violin

Trading "fours" with violin

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a single melodic line. Above the staff, the chords G, C7, and F7 are indicated. The melody consists of eighth and sixteenth notes. Below the staff, there are three numbered circles: ①, ②, and ③, each with a horizontal line extending to the right, likely indicating fingerings or bowing techniques.

The second staff continues the musical piece. It begins with a sequence of notes, followed by a measure with a '5' above it, indicating a five-measure rest. The staff concludes with a G note and a '5me' (5 measures) rest, with a circled '1' below it.

[illegible]

After You're Gone

Words and Music by Turner Layton and Henry Cramer

Fast $\text{♩} = 138$

The piano score for "After You're Gone" is written in G major, 4/4 time, with a tempo of 138 beats per minute. The score consists of eight staves of music, each with a corresponding line of fingerings (circled numbers) written below it. The key signature has one sharp (F#). The score includes various chords and melodic lines with fingerings:

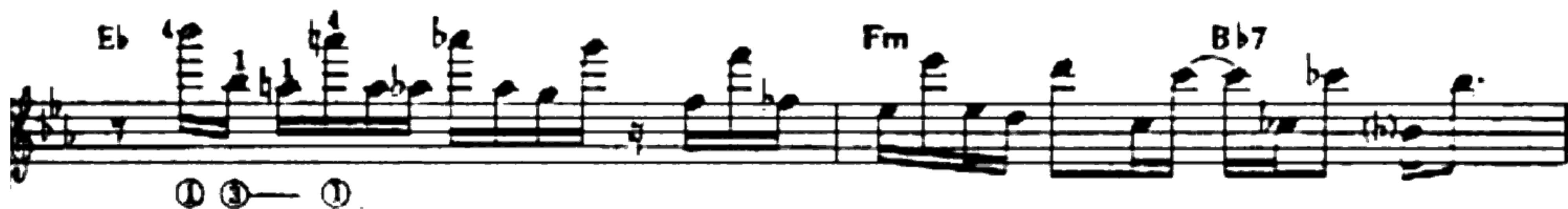
- Staff 1:** Chords C and Cm. Fingerings: ②, ①.
- Staff 2:** Chords G and E7. Fingerings: ② ③, ② ①, ② ③ ④, ①, ②.
- Staff 3:** Chords A7 and D7. Fingerings: ③ ② ①, ③ ② ①, ① ② ③ ④.
- Staff 4:** Chord G. Fingerings: ①, ②, ③, ⑤ ④ ③.
- Staff 5:** Chord C. Fingerings: ③ ② ①, ② ①, ② ① ② ④ ③.
- Staff 6:** Chords Cm and G. Fingerings: ⑥ ⑤ ④ ③, ② ①, ② ③, ① ① ② ③ ④.
- Staff 7:** Chord E7. Fingerings: ④ ③ ② ①, ② ③.
- Staff 8:** Chords Am and E7. Fingerings: ① ② ③ ④ ⑤, ④ ③ ② ①, ② ③ ④, ⑥.

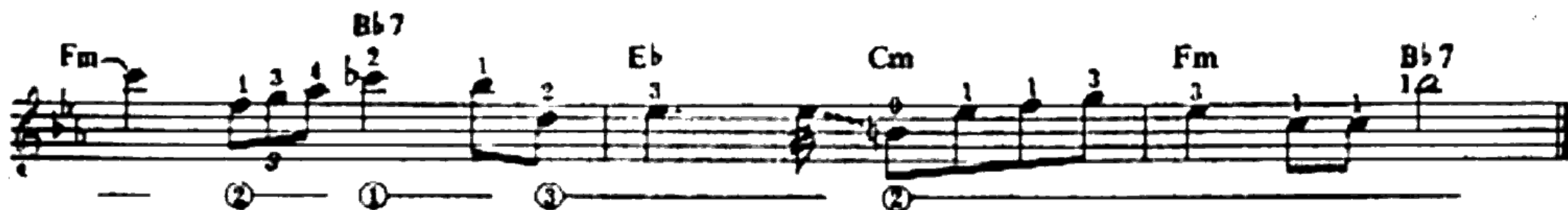
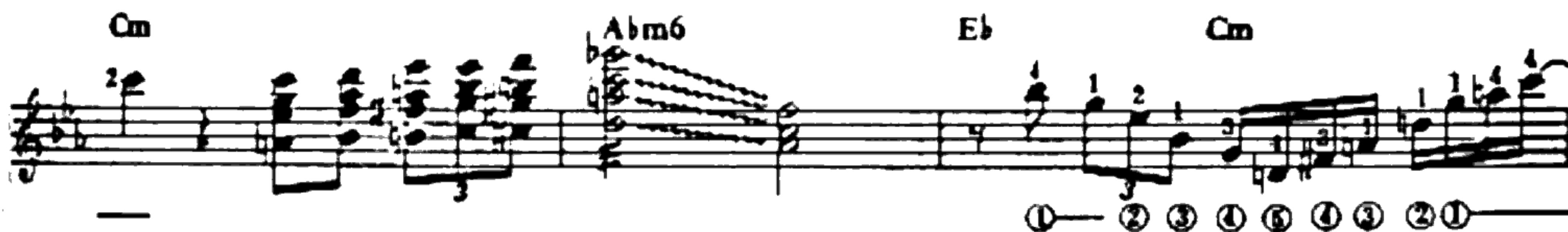
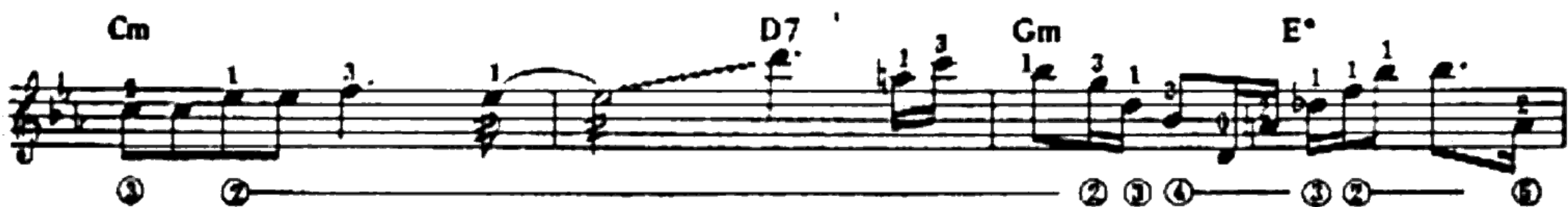


Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

Medium ♩ = 136





Shine

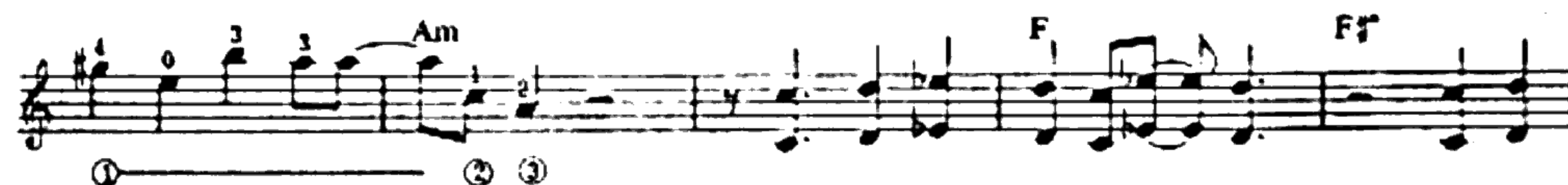
Words by Cecil Mark and Lew Brown
Music by Ford Dabney

Fast $\text{♩} = 136$

The sheet music for "Shine" is written for guitar in a single melodic line. It features a variety of chords and fingerings throughout the piece. The tempo is marked "Fast" at 136 beats per minute. The music is written in a single melodic line, with various chords and fingerings indicated. The chords include C, G, E7, D7, Am, and F. The fingerings are indicated by numbers 1 through 4, and some chords are marked with "8va" (octave). The music is written in a single melodic line, with various chords and fingerings indicated. The chords include C, G, E7, D7, Am, and F. The fingerings are indicated by numbers 1 through 4, and some chords are marked with "8va" (octave).

Chords and Fingerings:

- Chord C: 1 3 3 3 1 1 3 3 3 1 2 3 1
- Chord G: 4 4 3 2 1 2 1 3
- Chord E7: 3 2 1 3 2 1 4 3 2 1 3 2 1
- Chord D7: 3 2 1 2 3 1 3 1 4 1 3 2 1 3
- Chord Am: 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1
- Chord F: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1



Slow rubato ♩ = 104



Copyright 1935 by American Academy of Music, Inc.
Copyright renewed 1963. Used With Permission. All Rights Reserved.

Dm D7

5 4 3 2 1 4 3 2 1

Gm C7 F Ab

2 3 4 1 2 3 4 5 6 7 8 9 10 11 12

Db Bbm Ebm Ab7

1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12

Db Ebm Ab7

2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Db Bbm Ebm Ab7 F/C

4 3 2 1 2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12

C7 Dm Bbm F/C 8va G7

3 2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12

C7 B7 C7 C#7

2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Dm D7

4 3 2 1 1 2 3 4 5 6 7 8 9 10 11 12

Gm C7 F

2 3 4 5 6 7 8 9 10 11 12 2 3 4 5 6 7 8 9 10 11 12

The Sheikh Of Araby

By Francis Wheeler, Harry B. Smith and Ted Snyder

Fast ♩ = 136

[illegible]

The first staff of music is in treble clef with a key signature of one flat (Bb). It begins with a treble clef and a key signature of one flat. The melody starts on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a triplet of eighth notes: Bb4, A4, and G4. Then, there is a quarter note F4, a quarter note E4, and a quarter note D4. The staff continues with a quarter note C4, a quarter note Bb3, and a quarter note A3. The melody then rises with a quarter note G4, a quarter note A4, and a quarter note Bb4. This is followed by a quarter note C5, a quarter note Bb4, and a quarter note A4. The staff ends with a quarter note G4, a quarter note F4, and a quarter note E4. Below the staff, there are five circled numbers: 1, 2, 3, 4, and 5, which correspond to the notes G4, A4, Bb4, C5, and Bb4 respectively.

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The notation continues with various note values and rests, ending with a double bar line.

The second system of music continues the piece. It features a treble staff with a series of eighth notes, followed by a half note, and then a half note with a '3' above it. The bass staff has a half note, followed by a half note, and then a half note with a '3' above it. A 'F7' chord is marked above the treble staff. The system concludes with a double bar line.

Copyright 1921 by Milla Music, Inc., Copyright renewed 1949.
Used With Permission. All Rights Reserved

26

First staff of music with various fingering numbers (1, 2, 3, 4) and a sequence of fingerings below: — ①②—③— ①— ②①②—

Second staff of music with a chord change to **F7** and a sequence of fingerings below: ②—①— ②—③— ②①—②③—①—

Third staff of music with chords **D7** and **G7**, and a sequence of fingerings below: ② ③ ② ①— ② ③

Fourth staff of music with chords **C7** and **F7**.

Fifth staff of music with a chord change to **Bb**.

Sixth staff of music.

If Be Glad When You're Dead) a Rascal You

Words and Music by Sam Theard

Fast $\text{♩} = 140$

Staff 1: Chord: Bb. Fingering: ②, ④, ③, ④, ⑤, ③.

Staff 2: Fingering: ②, ①, ②, ③, ⑥, ④, ③, ②, ①. Chord: F7.

Staff 3: Chord: Bb. Fingering: ②, ③, ④, ①, ②, ③, ①. Chord: Bb7.

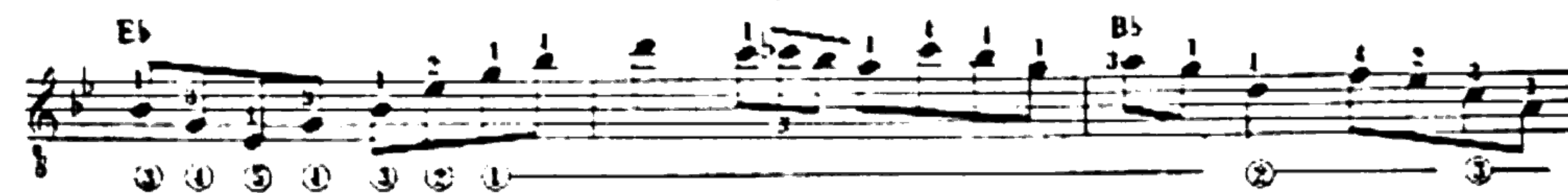
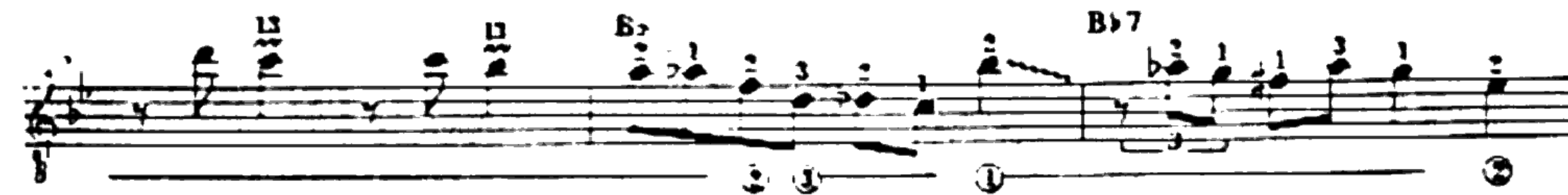
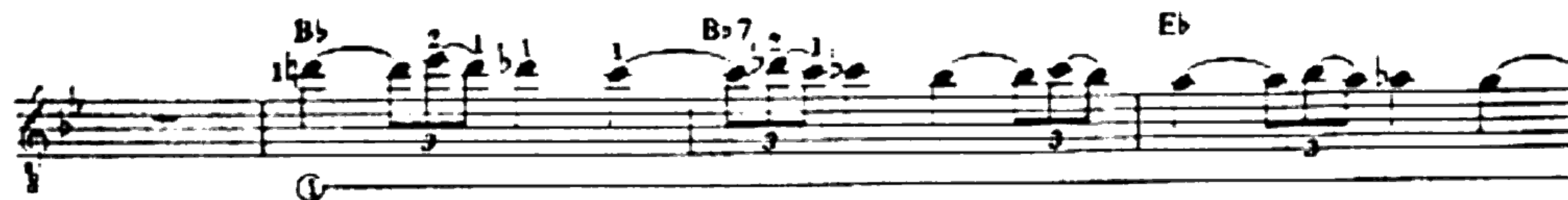
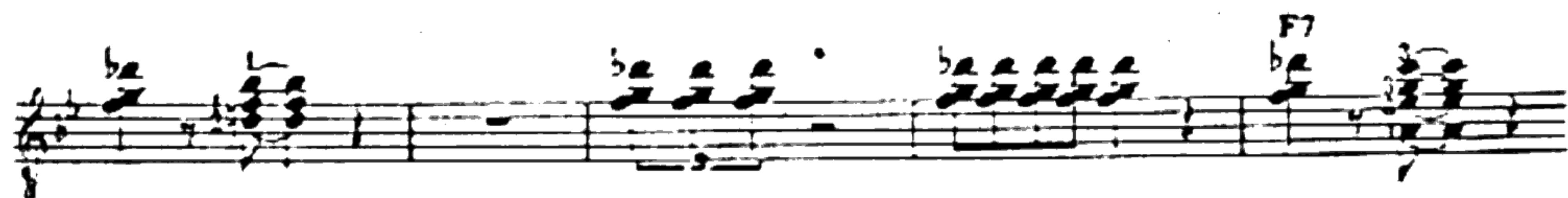
Staff 4: Chord: Eb. Fingering: ②, ③, ④, ②, ③, ④. Chord: Ebm. Chord: Bb. Chord: F7.

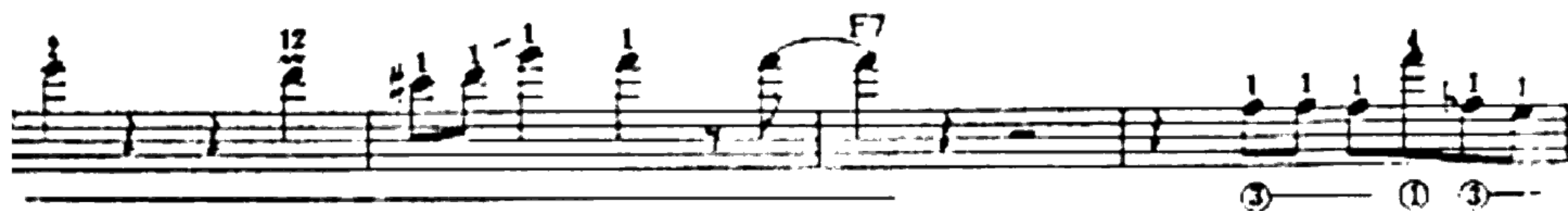
Staff 5: Chord: Bb. Chord: F7. Chord: Bb.

Staff 6: (Continuation of the melodic line from Staff 5).

Staff 7: Chord: F7. Chord: Bb. Chord: Bb7. Fingering: ④, ③, ②, ①.

Staff 8: Chord: Eb. Chord: Ebm. Chord: Bb. Chord: F7. Fingering: ②, ①, ②, ①, ②, ③, ④.





Finesse (Night Wind)

Words by Robert Sour
Music by Billy Taylor

Slow ♩ = 96

The musical score is written for a single melodic line in 4/4 time, with a tempo of 96 beats per minute. The key signature is B-flat major (three flats). The score consists of eight staves of music, each with a corresponding bass line of fingerings and slurs. The notes are often beamed in groups, and there are many slurs indicating phrasing. The bass line uses numbers 1-5 for fingerings and circles with numbers for slurs. Chord symbols are placed above the staff at various points: (D♭), D♭, B♭m, E♭m, A♭7, D♭, B♭m, A♭7, D♭9, G♭m, D♭, B♭m, A7, A♭7, D♭, G♭m, and D♭. The piece ends with a final chord of D♭.

Words by Sid Robin
Music by Charles Shavers

This page of guitar tablature contains 12 measures of music in D major. The notation includes standard musical notation on a five-line staff and guitar-specific symbols such as fret numbers (1-4), accidentals (sharps, naturals, flats), and chord names (D, E7, A7, G9, Em, Bra, D9). Fingerings are indicated by numbers 1-4 in circles. The piece is in 4/4 time, as indicated by the '4' in the top left corner.

Measure 1: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 2: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 3: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 4: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 5: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 6: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 7: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 8: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 9: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 10: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 11: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

Measure 12: D major triad (D4, F#4, A4) with fingerings 1, 3, 1. Chord symbol: D.

The image displays six staves of guitar tablature. Each staff contains musical notation with fret numbers and fingerings (circled numbers) written below the staff. Chord names (C, E7, A7, D, G9, D7, G7, C) are placed above the staff at various points. The notation includes various musical symbols like notes, rests, and accidentals.

Staff 1: Chord C. Fingering: ②— ①— ② ③ ④ ⑤ ④ ③ ② ①.

Staff 2: Chords E7, A7. Fingering: ①— ② ③— ④— ⑤— ⑤ ④ ③ ② ① ①—

Staff 3: Chord D. Fingering: ③ ② ①— ③ ①—

Staff 4: Chords G9, E7. Fingering: — ② ③— ④— ②— ③ ④— ③— ② ①—

Staff 5: Chords A7, D. Fingering: ①— ② ③ ①— ⑤—

Staff 6: Chords D7, G7, C. Fingering: ①— ② ③— ④ ⑤ ③— ③— ②—

Don't Worry 'Bout Me

By Ted Koehler and Ruhe Bloom

Medium $\text{♩} = 120$

The piano score for "Don't Worry 'Bout Me" is written in 3/4 time with a tempo of Medium (♩ = 120). The key signature has two flats (Bb and Eb). The score consists of eight staves of music, each with a key signature change indicated above the staff. The changes are: Ab, Db, F, Ebm, Gbm, Bbm, Eb7, and Db7. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some measures include articulation marks like slurs and accents. The score ends with a final measure marked with a double bar line and a fermata.

Musical score for guitar, featuring seven staves of music with various chords and fingerings. The notation includes standard musical symbols (notes, rests, bar lines) and guitar-specific instructions (fingerings, bends, slides, etc.).

Staff 1: Chords: G^{\flat} , $G^{\flat}va$. Fingerings: ①, ⑤, ④, ③, ②, ①.

Staff 2: Chords: $G^{\flat}m$, D^{\flat} . Fingerings: ③, ②, ①, ③, ②, ④, ②, ①, ③, ②, ①.

Staff 3: Chords: C , $E^{\flat}m$. Fingerings: ④, ③, ②, ①, ②, ③, ④, ②, ③, ④, ⑤, ⑥.

Staff 4: Chords: A^{\flat} , D^{\flat} . Section: **Second Solo 1**. Fingerings: ④, ③, ②, ①.

Staff 5: Chords: $G^{\flat}m$, $G^{\flat}va$. Fingerings: ②, ③, ②, ③, ④, ①.

Staff 6: Chords: D^{\flat} , $G^{\flat}va$, $D^{\flat}7$. Fingerings: ②, ③, ④, ①, ②, ③, ①.

Staff 7: Chords: $G^{\flat}maj7$, $G^{\flat}va$. Fingerings: ②, ③, ①, ②, ③, ④, ①, ③, ②, ①, ②, ③, ②, ③.

Amigos (I)

Music by Django Reinhardt

Medium $\text{♩} = 110$

Artificial Harmonics

Chords and positions indicated in the score:

- Line 1: E_b9 , $D7b9$
- Line 2: G , E_b9
- Line 3: $D7b9$, G , Sra
- Line 4: $B7$, Em
- Line 5: $A7$
- Line 6: $D7$
- Line 7: E_b9 , $D7b9$
- Line 8: G



Nuages (II)

Music by Django Reinhardt

Slow ♩ = 100

First staff of music. Chords: F, Db9. Fingering: ②—③①⑤—④⑤—④③②③②③—

Second staff of music. Chords: C7b9, F. Fingering: ②①—④③—

Third staff of music. Chords: Db9. Fingering: ④③②—①—②③①—

Fourth staff of music. Chords: C7b9, F. Fingering: ②③②③④③②①②—

Fifth staff of music. Chords: A7+5. Fingering: ①②③②③④③②—

Sixth staff of music. Chords: A7b9, Dm6. Fingering: ④⑤④③②①—②③—

Seventh staff of music. Chords: G, F#7. Fingering: ①②②①②③④⑤③②①—

Eighth staff of music. Chords: G, C9, Db9. Fingering: ②③②①—

Chord: **D^b9** **C9**

Fingerings: ② ③

Chord: **F7**

Fingerings: ④ ③ ② ① ④ ③ ② ①

Chord: **G^b9^b4** **F9** *8va*

Fingerings: ① ③ ② ① ② ③ ④ ⑤ ③ ⑤ ④ ③ ② ①

Chord: **B^bmaj7** *8va*

Fingerings: ② ③ ① ② ① ②

Chord: **B^bm6** **B^bm7**

Fingerings: ③ ② ① ② ③

Chord: **Fmaj7**

Fingerings: ④ ⑤ ② ③ ④ ③ ②

Chord: **D^b9** **C9**

Fingerings: ① ② ① ④ ③ ② ① ⑤ ④ ③ ② ①

Chord: **Fmaj7**

Fingerings: ② ③ ① ② ③ ① ②

Slow rubato

CIV

CII $\frac{1}{2}$ CVII $\frac{1}{2}$ CVI $\frac{1}{2}$ CV CIV

CII

$\frac{1}{2}$ CIV CIV *rit.* *a tempo*

$\frac{1}{2}$ CII $\frac{1}{2}$ CI $\frac{1}{2}$ CIV $\frac{1}{2}$ CIII $\frac{1}{2}$ CIV

The musical score is written for solo guitar in G major (one sharp). It consists of eight staves of music. The first staff begins with a 'Slow rubato' tempo marking and a 'CIV' chord label. The second staff includes labels for 'CII', ' $\frac{1}{2}$ CVII', ' $\frac{1}{2}$ CVI', ' $\frac{1}{2}$ CV', and 'CIV'. The third staff features a 'CII' label. The fourth staff includes a 'CII' label. The fifth staff contains labels for ' $\frac{1}{2}$ CIV', 'CIV', and a tempo change from 'rit.' to 'a tempo'. The sixth staff includes labels for ' $\frac{1}{2}$ CII', ' $\frac{1}{2}$ CI', ' $\frac{1}{2}$ CIV', ' $\frac{1}{2}$ CIII', and ' $\frac{1}{2}$ CIV'. The seventh and eighth staves continue the melodic and harmonic development. The score includes various guitar techniques such as double stops, triplets, and slides, indicated by slurs and specific fingering numbers (1, 2, 3, 0, 12). Fingering numbers are placed above or below the notes to guide the performer. The piece concludes with a final chord and a fermata.

Fast
CII —

CII *rit.* CI

a tempo
CIV

rit. CII *a tempo* CII *rit.*

a tempo
CIII

Verse

CIII

③ ① ③ ③ ② ① ② ③

① ② ③

HCV HCVI HCVII HCIX

(3)

HCVIII

(b)

③ — ① — ② ⑥ ④ ③

② — ⑤ ③ ② — ⑤ ① ② ④ — ② —

⑤ ④ ③ ② — ① — ④ —

③ — ② ① — ② — ② —

③ ② *rit.* —

1/2 CII 1/2 CIV 1/2 CV 1/2 CVIII 1/2 CX

An Analysis of Django's Guitar Style

Introduction

This section of the book will present the main stylistic concepts of Django's guitar music. Though there is always much to be learned through analysis, keep in mind that there is much that will remain a mystery. There will be notes that will not fit into any analytical category, yet they work. These are what make Django (and all great improvisers) special and unique. It should also be pointed out that Django did not follow any set rules or limit his imagination in any way. He simply played what he heard.

He had the technique to play anything he could think of, and also had an incredible stream of ideas. Though he developed an astounding technique he never used it as an end in itself; he could think as fast as he could play.

Django did have his own clichés, which he would use now and again; but considering his huge output, it is amazing how each solo can stand on its own as special and unique.

Django was one of those musical rarities: he seemed incapable of playing a wrong note. His music never sounded strained or forced, and he didn't have to struggle for ideas. Indeed, there seemed to be so much music and energy inside of him that it had to come bursting out.

Django's Guitar Style

One phrase I use to describe Django's guitar style is "ornamented arpeggio." Though he always had a melodic concept in his solos, he made very frequent use of arpeggios in one form or another. This differs somewhat from the modern developments in jazz and rock music. Today it is more common to juxtapose many different scales or modes to create the harmonic and melodic interest.

You should have a good grasp of the following theory in order to understand the style of Django and his contemporaries. Since it is not the intention of this book to discuss it in detail, I suggest that you fill in any gaps you may have with supplementary instruction or reading.

Chord Formulas

You should have a basic understanding of chord construction (formulas).

Triads: Root (R), Third (3), Fifth (5)

Major (R 3 5)

Minor (R b3 5)

Diminished (R b3 b5)

Augmented (R 3 #5)

Extended Harmony:

6th chords

7th chords

9th chords

11th chords

13th chords

Altered Chords:

Any chords with a b 5, #5, b9, #9

Suspended Chords:

The third of the chord is raised to a fourth.

Chord Family:

Which "family" the chord fits into.

Major (Major 6th, 7th, 9th chords)

Minor (Minor 6th, 7th, 9th chords)

Dominant (Dominant 7th, 9th, 13th chords)

Scales

You should be able to construct and fluently play the various scales:

Major

Minor (Harmonic, Melodic, Natural)

Chromatic

Pentatonic

Diminished

Whole-Tone

Texture and Color

Django's guitar style has three main textures: single string melodic lines, octaves, and chordal passages of two or more notes. This is similar to what Wes Montgomery developed twenty years later. Wes usually started out in single notes, went to octaves, and ended with chords, not often interchanging these different textures. Django employed all these sounds to suit an individual passage, to build tension or reach a climax, all within the course of a single chorus.

Django used two more effects to create a different sound. The first is harmonics, both natural and artificial. Many of his songs end on a chord of three or four natural harmonics at the 5th, 7th or 12th fret. The opening solo to "Anges" in G is an example of the way he used artificial harmonics. The other effect is the use of the open strings to create unison doublings. "Dinah" (mm. 48-50) is an example of this.

Django was a master of nuance and tone color. It is this kind of personal touch that gives a player an individual sound. Django developed great subtlety on the acoustic instrument that could not be transferred to the electric guitar. His style was best suited to the sensitivity of the acoustic guitar. He extracted different shades of tone to punctuate individual phrases. He had a unique way of ending a note with an upward glissando. Many guitarists do the same thing, but most do so in a downward direction. Rather than attempt to describe the sound of Django's guitar, I suggest that you go directly to the source and listen to the many recordings that are available.

If Django's left hand was incredible, his right should not be thought of in any lesser terms. It was the combination of the two that gave Django his amazing technique. He was fluent with both plectrum and finger-style playing.

Tools of the Improviser

In this section I will attempt to give you some idea of how the improviser chooses what notes to play.

Arpeggios

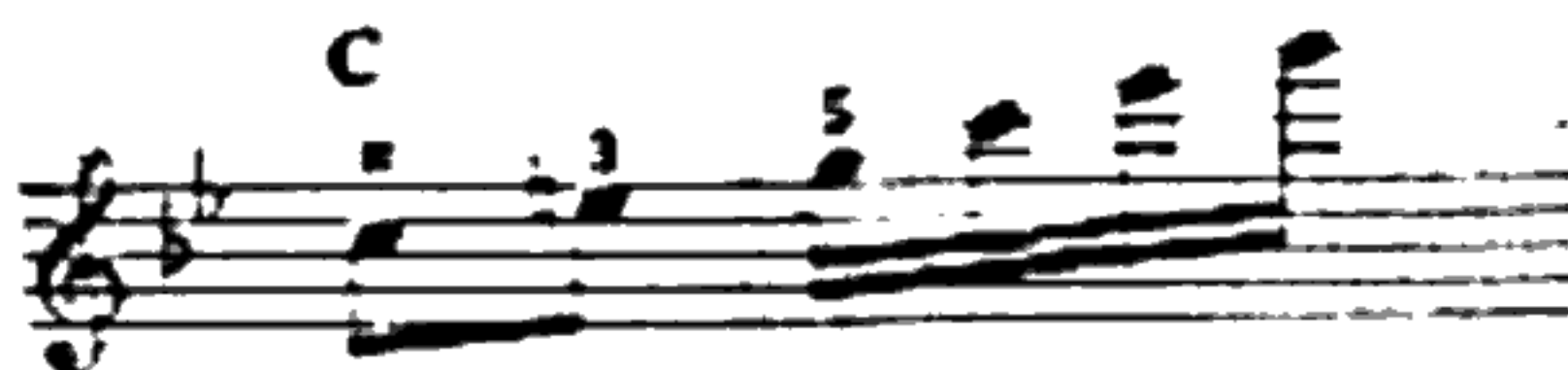
An arpeggio is a broken chord. Instead of playing all the notes of a chord at once, play them separately, one at a time. Any note of the chord formula is called a *chord tone*.

This makes up the bulk of the musical material in Django's style. I stated earlier that there are not many purely scale passages to be found in Django's solos. What you do find is an abundance of arpeggios.

I am amazed at the velocity with which Django could play different arpeggios. Arpeggios are difficult on the guitar, especially compared to those on keyboard and wind instruments. The key to their execution on the guitar lies in the choice of fingering. I am not sure how Django played them, considering that he generally used only two fingers.

Major

1. "It Don't Mean A Thing," measure 19



2. "After You've Gone," measure 12



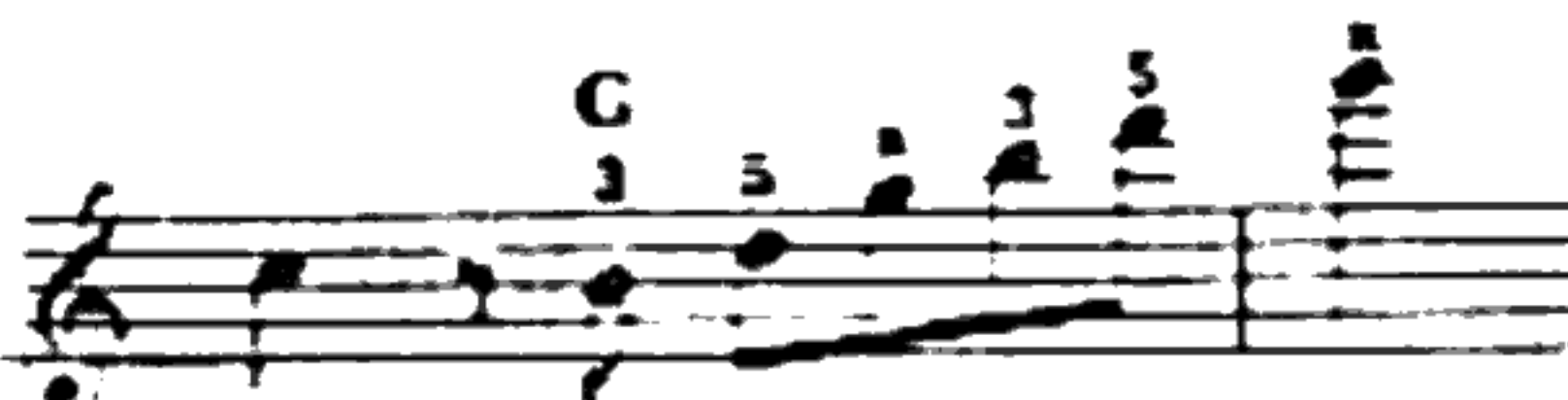
3. measure 16



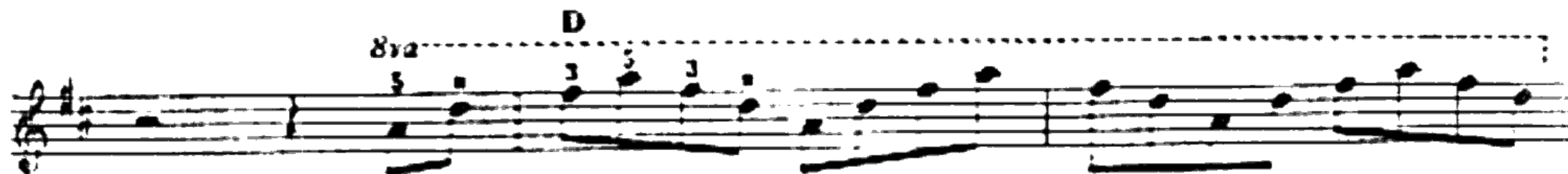
4. measure 22



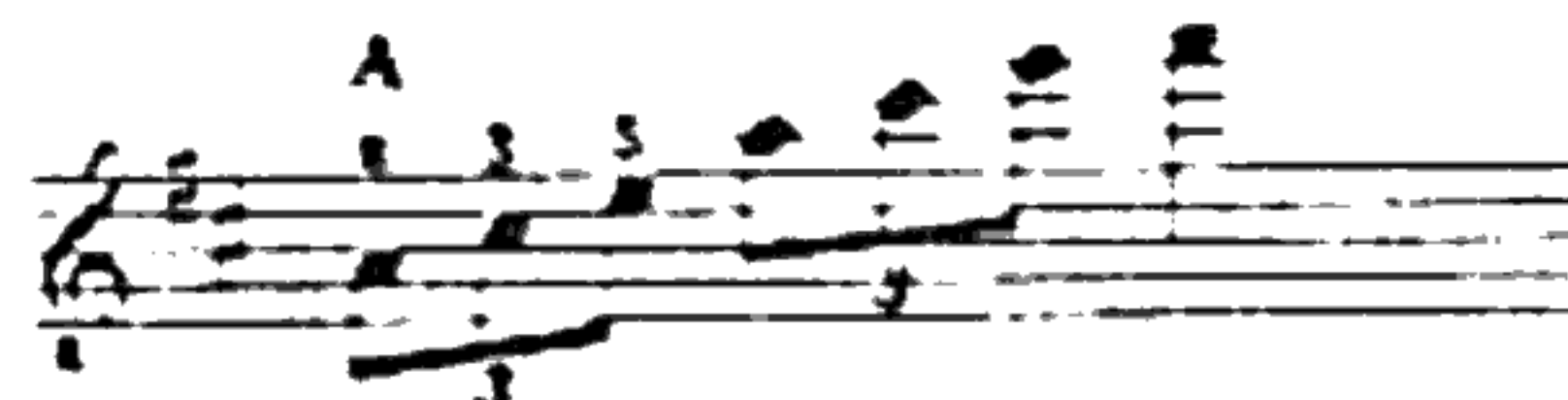
5. "Shine," measure 4



6. "Undecided," measure 16



7. measure 31



8. "Nights II," measure 21



1. "Dinah," measure 7



2. "It Don't Mean A Thing," measure 8



3. measure 24



4. "After You've Gone," measure 5



5. "The Sheik of Araby," measure 21



6. "You Rascal You," measure 4



7. second solo, measure 2



* See section on ornaments.

8. "Finesse," measure 5



9. "Don't Worry 'Bout Me," second solo, measure 8



Major 7th

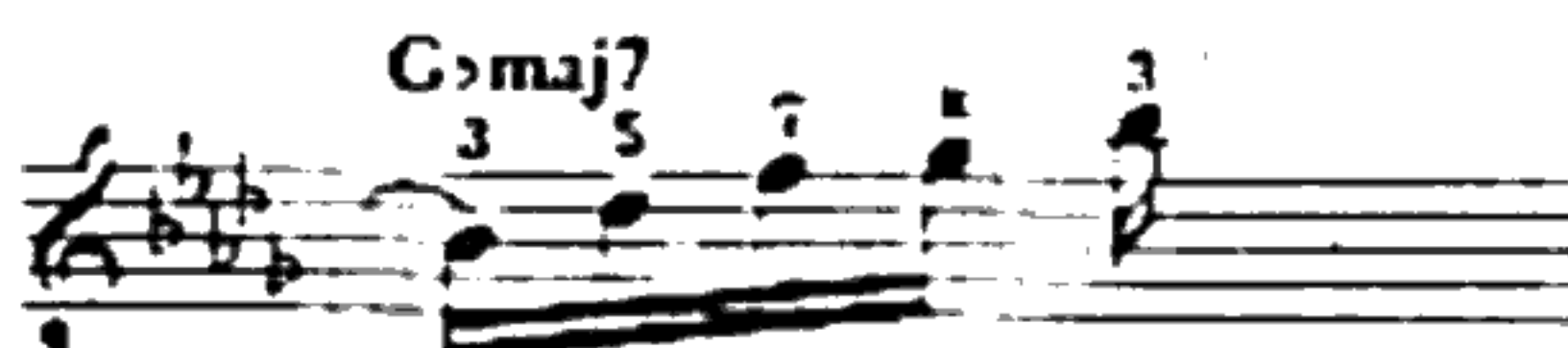
1. "Undecided," measure 27



2. "Don't Worry 'Bout Me," measure 23



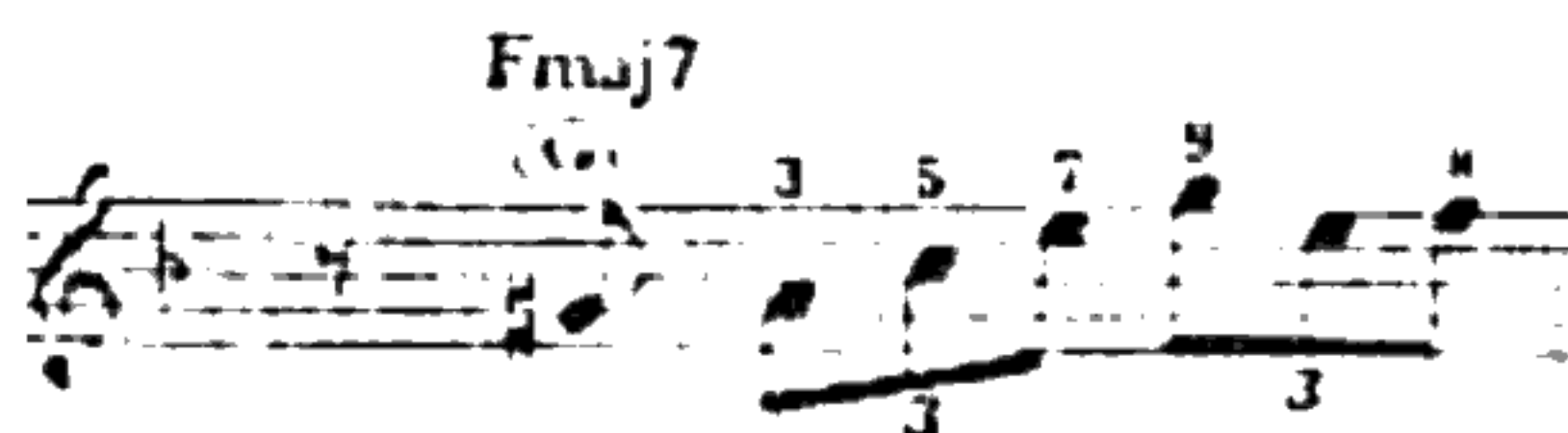
3. second solo, measure 8



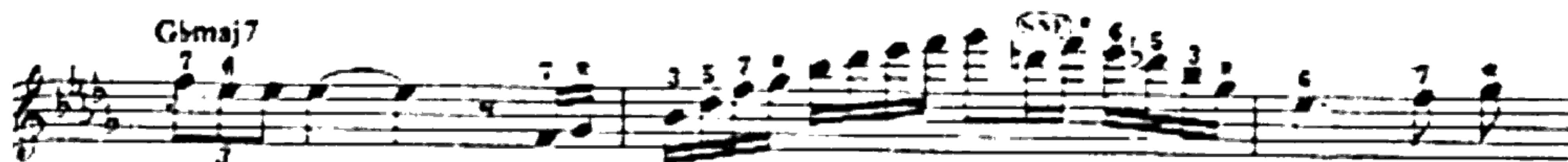
4. "Nuages II," measure 28



5. measure 29



1. "Don't Worry 'Bout Me." measure 23

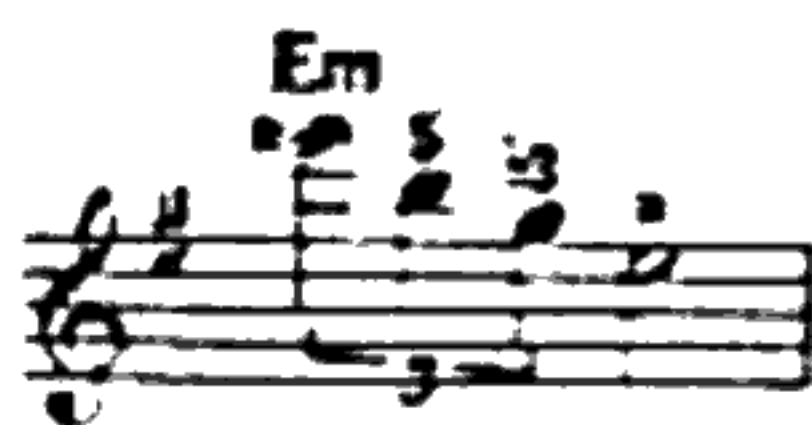


2. "Nuages I." measure 27



Minor

1. "Dinah." measure 25



2. "Blue Drag." measure 8



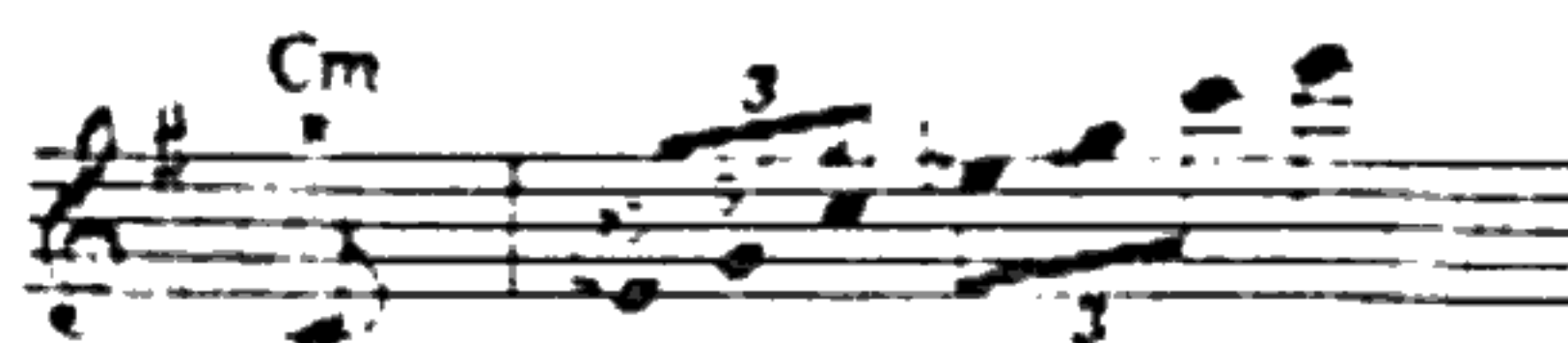
3. measure 12



4. "Chasing Shadows." measure 22



5. "After You've Gone." measure 28



* See section on ornaments.

6. "Georgia On My Mind," measure 23



7. "In a Sentimental Mood," measure 11



8. measure 21



Minor 6th

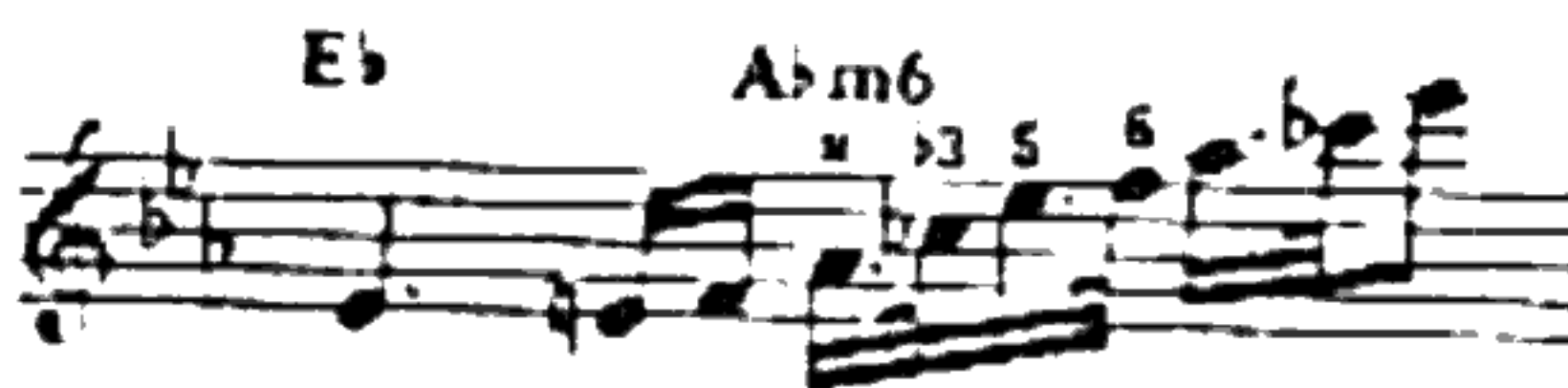
1. "Blue Drag," measure 17



2. "Georgia On My Mind," measure 12



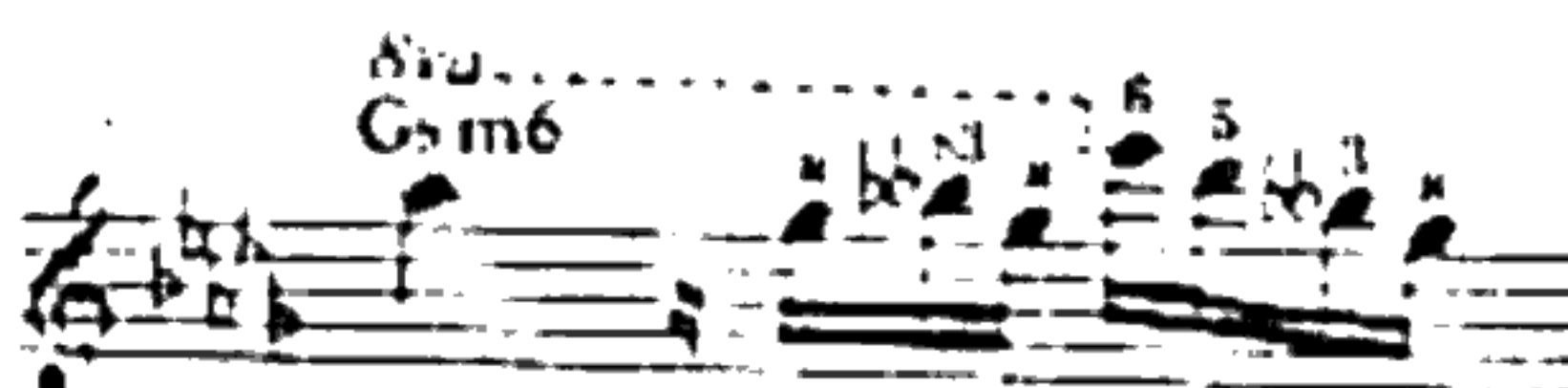
3. measure 15



4. "In A Sentimental Mood," measure 15



5. "Don't Worry 'Bout Me," second solo, measure 2



1. "Dinah," measure 28



2. "It Don't Mean A Thing," second solo, measure 7



3. "After You've Gone," measure 31



4. "Shine," measure 21



5. "You Rascal You," second solo, measure 14



6. "Don't Worry 'Bout Me," measure 21

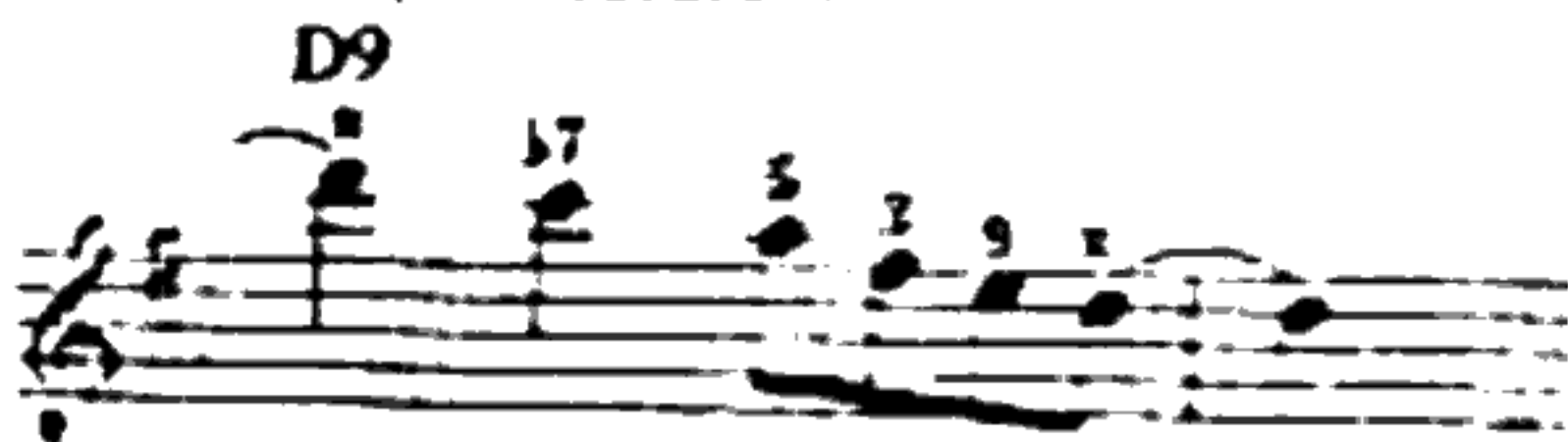


7. "Nuages I," measure 22



Dominant 9th

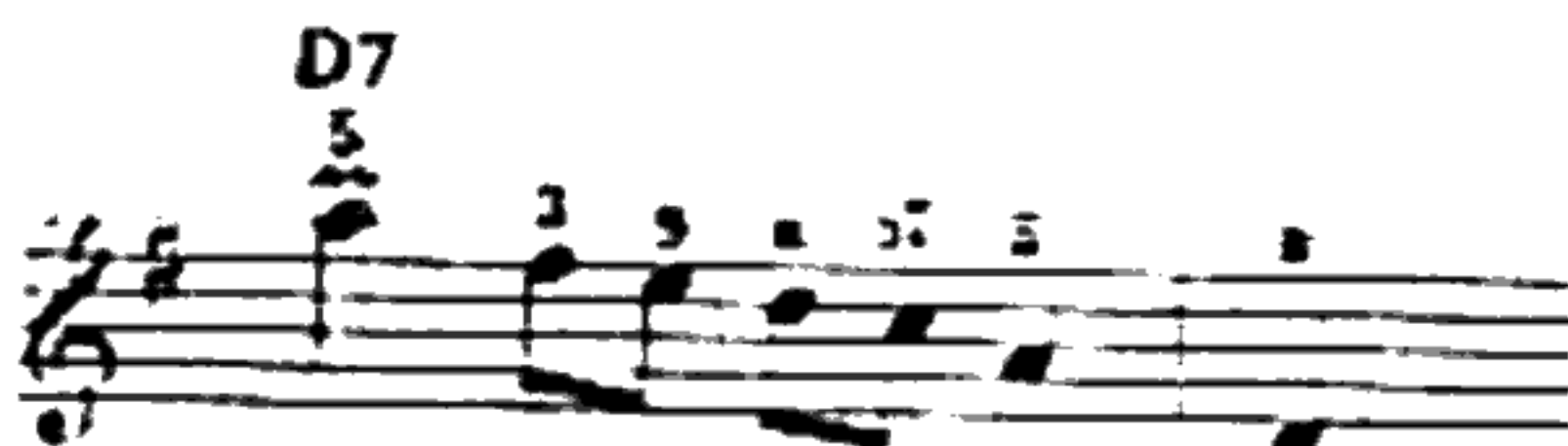
1. "Dinah," measure 9



2. measure 27



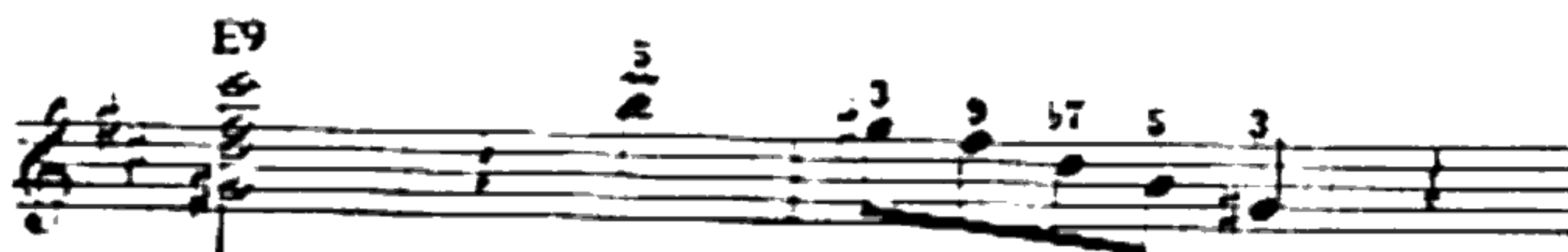
3. measure 41



4. "After You've Gone," measure 9



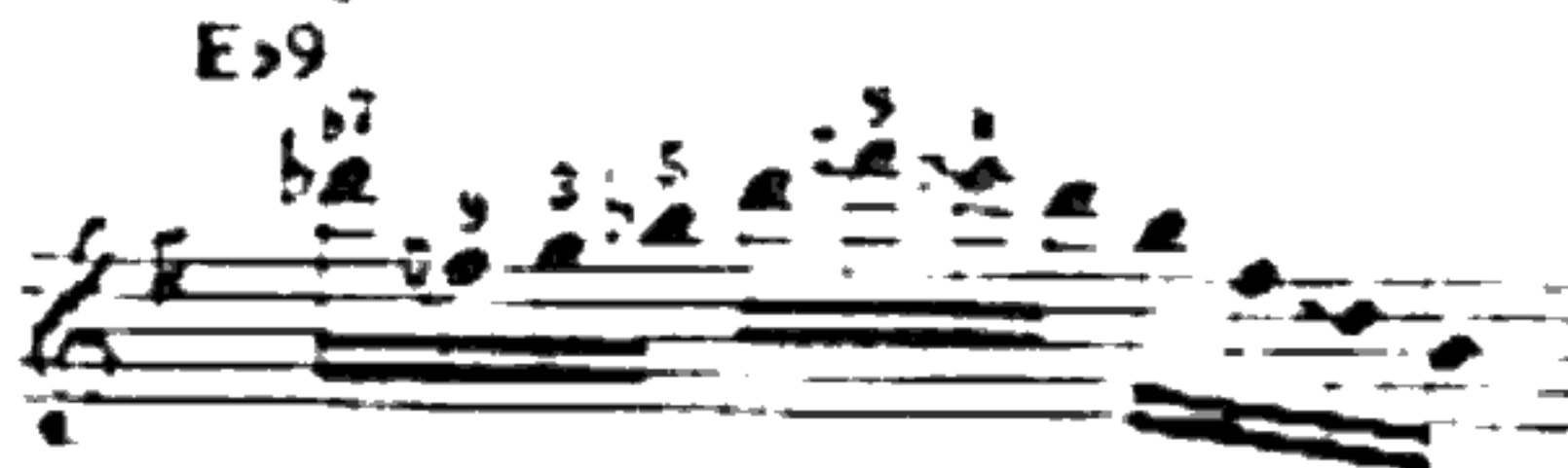
5. "Undecided," measure 1



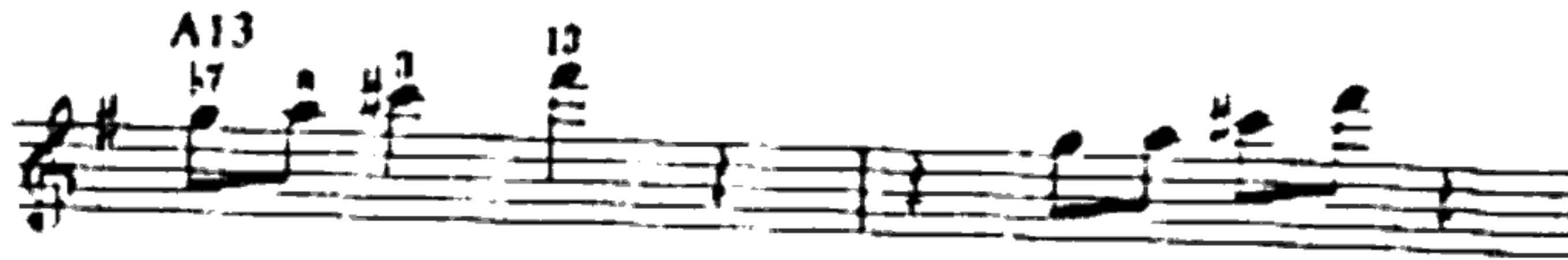
6. measure 11



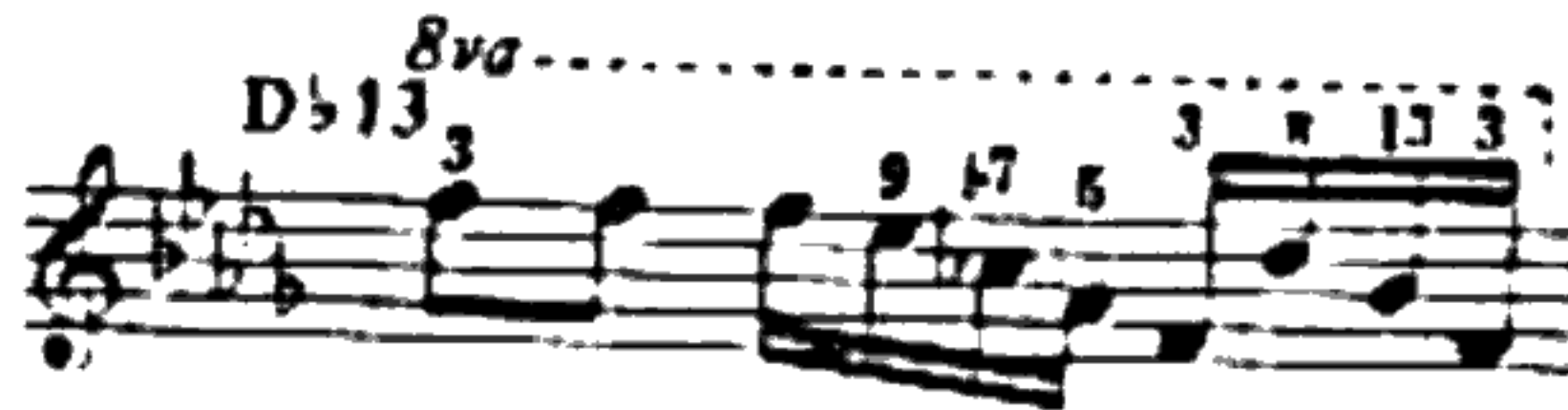
7. "Nuages I," measure 17



1. "After You've Gone," measure 10



2. "Don't Worry 'Bout Me," second solo, measure 7



3. "Nuages I," measure 6



4. "Nuages II," measure 2



5. measure 22



See section on Connecting Chord Tones.

1. "Blue Drag," measure 7



2. measure 22



3. "It Don't Mean A Thing," second solo, measure 6



4. "Undecided," measure 14



5. "Nuages I," measure 22



6. "Nuages II," measure 3



7. measure 10



8. measure 23



Connecting Chord Tones

There are three basic ways to connect chord tones:

Chord Tone to Chord Tone

This means simply moving directly from one chord tone to another. All arpeggios fall into this category.

Scalewise

You may fill in the notes of the scale between two chord tones. The notes between chord tones are called *passing tones* (PT). Note that it is most common for passing tones to fall on a weak beat or the weak part of a beat. Chord tones usually fall on the strong beat or strong part of a beat.

Scalewise Passing Tones (PT)

1. "Dinah," measure 16



2. measure 61



3. "Georgia On My Mind," measure 3



4. "The Sheik of Araby," measure 16



5. "You Rascal You," measure 14



6. "Finesse," measure 9



7. measure 13



8. "Undecided," measure 35



Chromatically

You may play the notes of the chromatic scale between any two chord tones. The most common are:

root to $b7$ th (see examples 2,3,4,8)

3rd to 9th (see examples 1,3,4,8)

Also common are:

3rd to 5th (examples 9,10)

5th to 3rd (examples 6,7)

5th to $b7$ th (example 5)

9th to 3rd (example 5)

9th to root (example 3)

root to 9th (example 5)

Passing tones frequently lead from a chord tone of one chord to a chord tone of another. See example 3, in which the root of an A minor chord descends chromatically to $F\sharp$, the third of a D major chord.

Chromatic Passing Tones

1. "It Don't Mean a Thing," measure 9



2. "Shine," measure 11



3. measure 13



[illegible]

Musical notation for the second staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several chords and melodic lines with fingerings:

- Chord **E9** (first measure).
- Chord **b7** (second measure).
- Chord **5** (third measure).
- Chord **3** (fourth measure).
- Chord **9** (fifth measure).
- Chord **67** (sixth measure).
- Chord **5** (seventh measure).
- Chord **3** (eighth measure).
- Chord **A7** (ninth measure).
- Chord **3** (tenth measure).
- Chord **5** (eleventh measure).
- Chord **3** (twelfth measure).
- Chord **67** (thirteenth measure).
- Chord **5** (fourteenth measure).
- Chord **3** (fifteenth measure).
- Chord **67** (sixteenth measure).
- Chord **5** (seventeenth measure).
- Chord **3** (eighteenth measure).
- Chord **67** (nineteenth measure).
- Chord **5** (twentieth measure).
- Chord **3** (twenty-first measure).
- Chord **67** (twenty-second measure).
- Chord **5** (twenty-third measure).
- Chord **3** (twenty-fourth measure).
- Chord **67** (twenty-fifth measure).
- Chord **5** (twenty-sixth measure).
- Chord **3** (twenty-seventh measure).
- Chord **67** (twenty-eighth measure).
- Chord **5** (twenty-ninth measure).
- Chord **3** (thirtieth measure).
- Chord **67** (thirty-first measure).
- Chord **5** (thirty-second measure).
- Chord **3** (thirty-third measure).
- Chord **67** (thirty-fourth measure).
- Chord **5** (thirty-fifth measure).
- Chord **3** (thirty-six measure).
- Chord **67** (thirty-seventh measure).
- Chord **5** (thirty-eighth measure).
- Chord **3** (thirty-ninth measure).
- Chord **67** (fortieth measure).
- Chord **5** (forty-first measure).
- Chord **3** (forty-second measure).
- Chord **67** (forty-third measure).
- Chord **5** (forty-fourth measure).
- Chord **3** (forty-fifth measure).
- Chord **67** (forty-six measure).
- Chord **5** (forty-seventh measure).
- Chord **3** (forty-eighth measure).
- Chord **67** (forty-ninth measure).
- Chord **5** (fiftieth measure).
- Chord **3** (fifty-first measure).
- Chord **67** (fifty-second measure).
- Chord **5** (fifty-third measure).
- Chord **3** (fifty-fourth measure).
- Chord **67** (fifty-fifth measure).
- Chord **5** (fifty-six measure).
- Chord **3** (fifty-seventh measure).
- Chord **67** (fifty-eighth measure).
- Chord **5** (fifty-ninth measure).
- Chord **3** (sixtieth measure).
- Chord **67** (sixty-first measure).
- Chord **5** (sixty-second measure).
- Chord **3** (sixty-third measure).
- Chord **67** (sixty-fourth measure).
- Chord **5** (sixty-fifth measure).
- Chord **3** (sixty-six measure).
- Chord **67** (sixty-seventh measure).
- Chord **5** (sixty-eighth measure).
- Chord **3** (sixty-ninth measure).
- Chord **67** (seventieth measure).
- Chord **5** (seventy-first measure).
- Chord **3** (seventy-second measure).
- Chord **67** (seventy-third measure).
- Chord **5** (seventy-fourth measure).
- Chord **3** (seventy-fifth measure).
- Chord **67** (seventy-six measure).
- Chord **5** (seventy-seventh measure).
- Chord **3** (seventy-eighth measure).
- Chord **67** (seventy-ninth measure).
- Chord **5** (eightieth measure).
- Chord **3** (eighty-first measure).
- Chord **67** (eighty-second measure).
- Chord **5** (eighty-third measure).
- Chord **3** (eighty-fourth measure).
- Chord **67** (eighty-fifth measure).
- Chord **5** (eighty-six measure).
- Chord **3** (eighty-seventh measure).
- Chord **67** (eighty-eighth measure).
- Chord **5** (eighty-ninth measure).
- Chord **3** (ninetieth measure).
- Chord **67** (ninety-first measure).
- Chord **5** (ninety-second measure).
- Chord **3** (ninety-third measure).
- Chord **67** (ninety-fourth measure).
- Chord **5** (ninety-fifth measure).
- Chord **3** (ninety-six measure).
- Chord **67** (ninety-seventh measure).
- Chord **5** (ninety-eighth measure).
- Chord **3** (ninety-ninth measure).
- Chord **67** (one hundred measure).

Django used the chromatic glissando with great effect. It is amazing how he executed them so perfectly. He coordinated his left hand and his right hand in such a way that each time he picked the string he would move one fret. At the same time, he was doing a tremendously fast tremolo with his right hand.

The use of four half-steps descending in this manner occurs frequently in Django's music.

1. "After You've Gone," measure 24



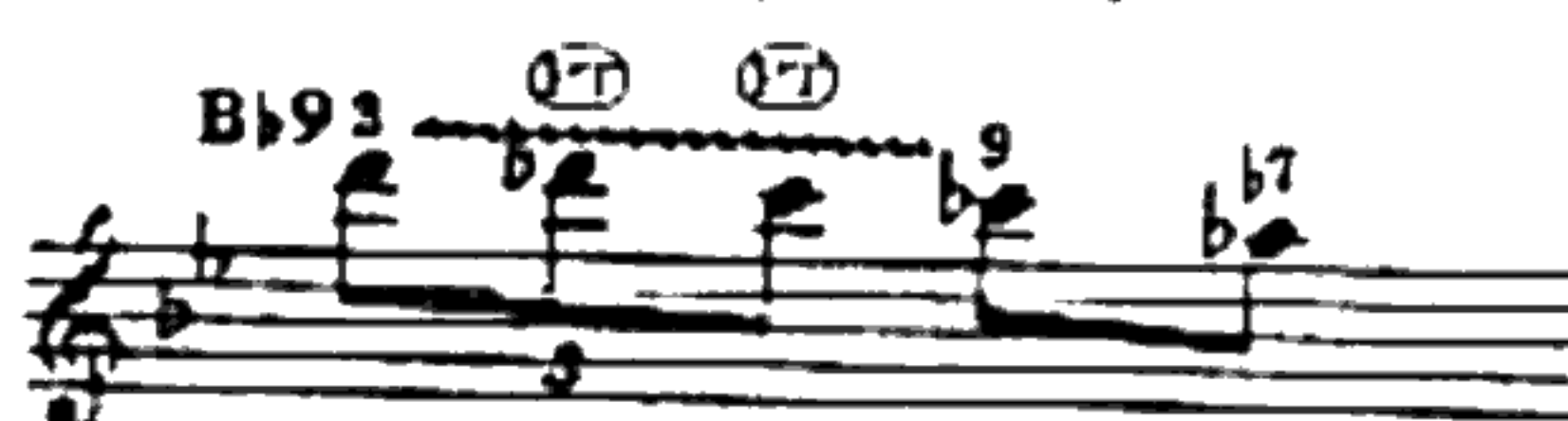
2. "Shine," measure 5



3. "The Sheik of Araby," measure 24



4. "You Rascal You," measure 6



5. measure 10



6. Second solo, measure 13



7. Second solo, measure 28



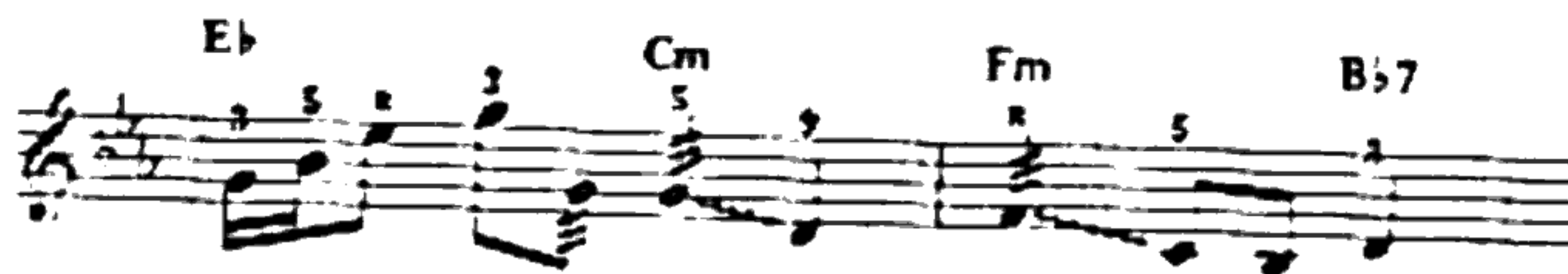
8. "Nuages I," measure 7



C. the Gershwin song)

Django also used the chromatic glissando over very long intervals.

1. "Chasing Shadows," measure 7



2. measure 16



3. measure 20



4. "Georgia On My Mind," measure 22



5. "Shine," measure 21



6. "In a Sentimental Mood," measure 35



7. "The Sheik of Araby," measure 17



8. "Don't Worry 'Bout Me," second solo, measure 1



Combined Scale and Chromatic Passing Tones

Additionally, any combination of the previous three methods may be used. This is something Django did a great deal.

1. "Georgia On My Mind," measure 11



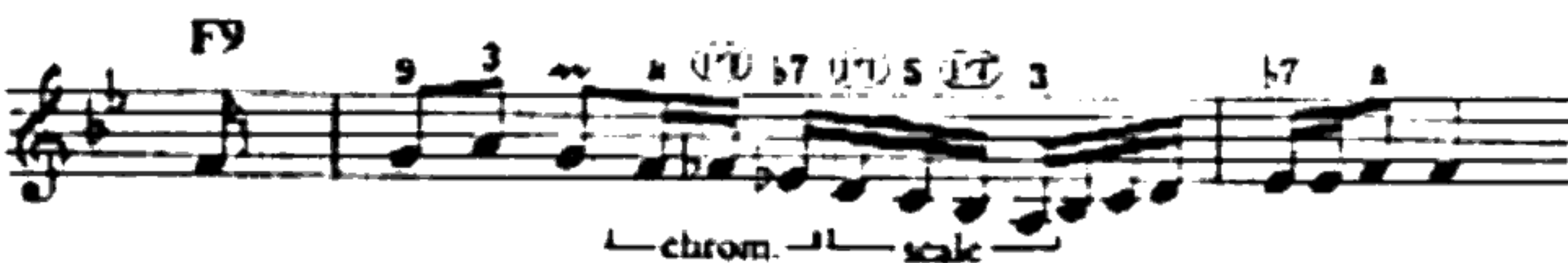
2. "In A Sentimental Mood," measure 34



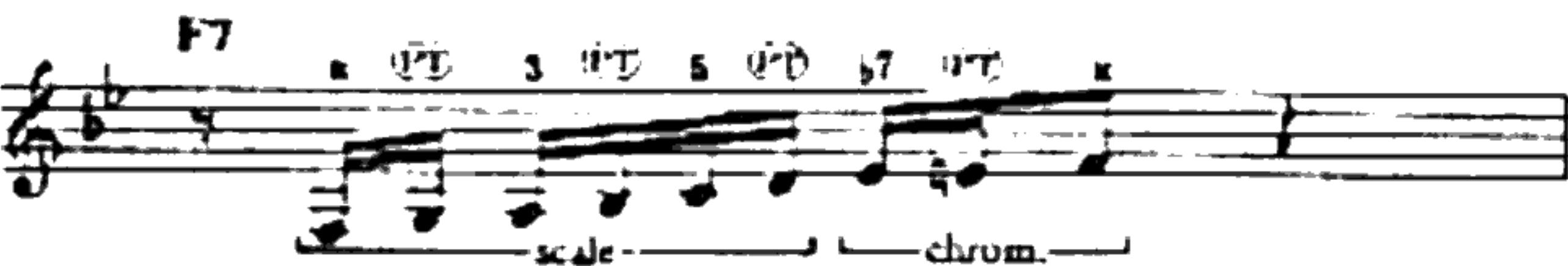
3. measure 36



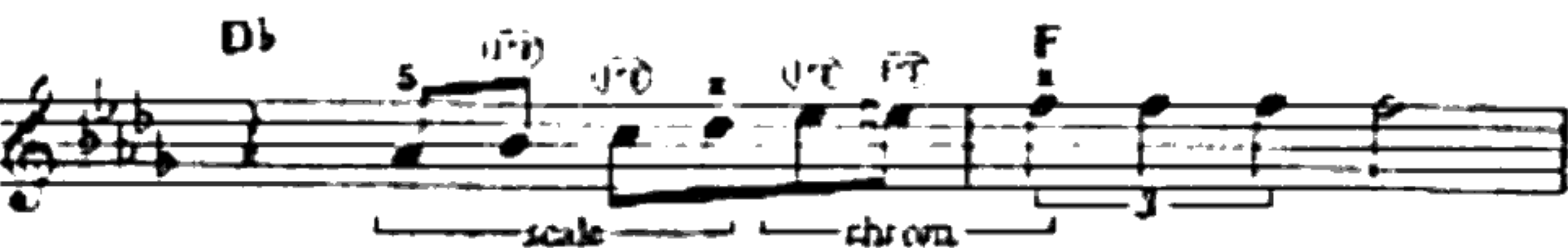
4. "The Sheik of Araby," measure 1



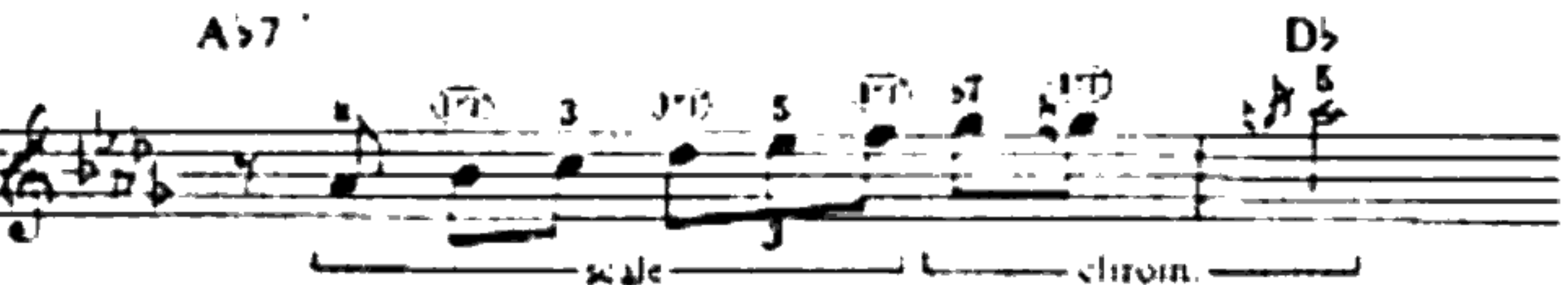
5. measure 15



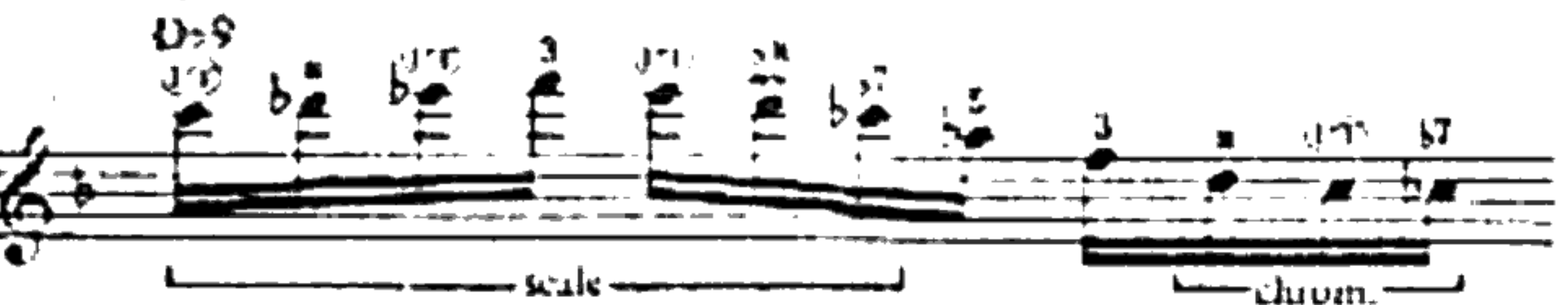
6. "Don't Worry 'Bout Me," measure 4



7. measure 30



8. "Nuages II," measure 6



Ornaments

Django created additional interest by playing around the basic chord tones in several different ways.

The Trill (~)

This figure means to play the chord tone first, then hammer-on one scale degree above the chord tone, then pull-off to the chord tone again. An accidental above the trill sign means that the scale degree above the chord tone is altered. It will still be either a half step or a whole step above the original chord tone.

1. "Chasing Shadows," measure 3



2. "After You've Gone," measure 8



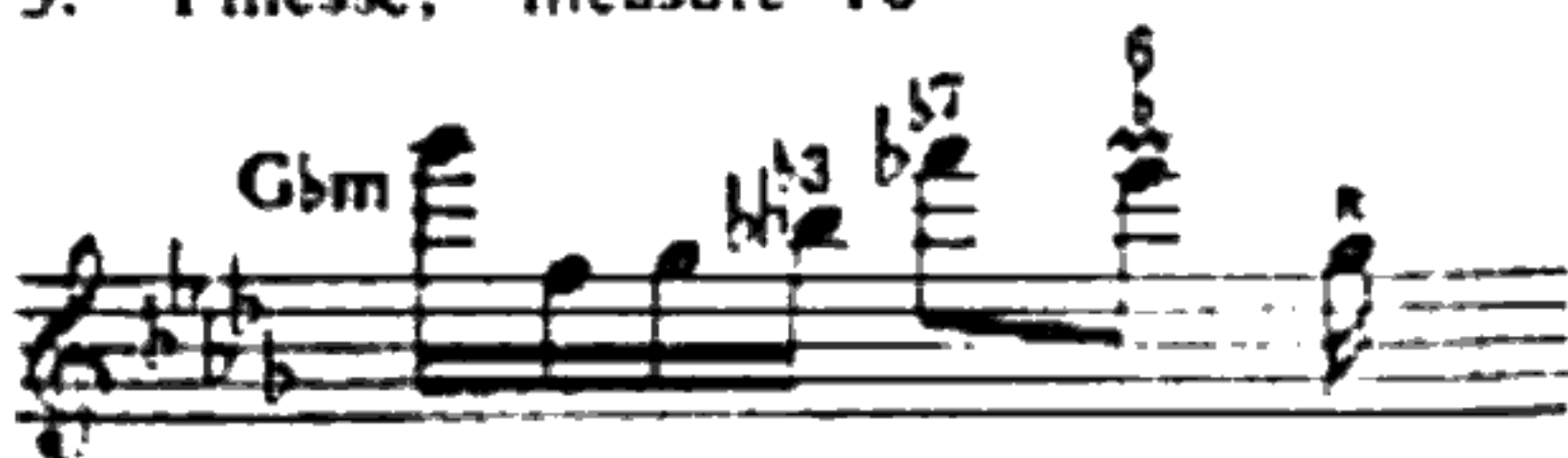
3. "Shine," measure 6



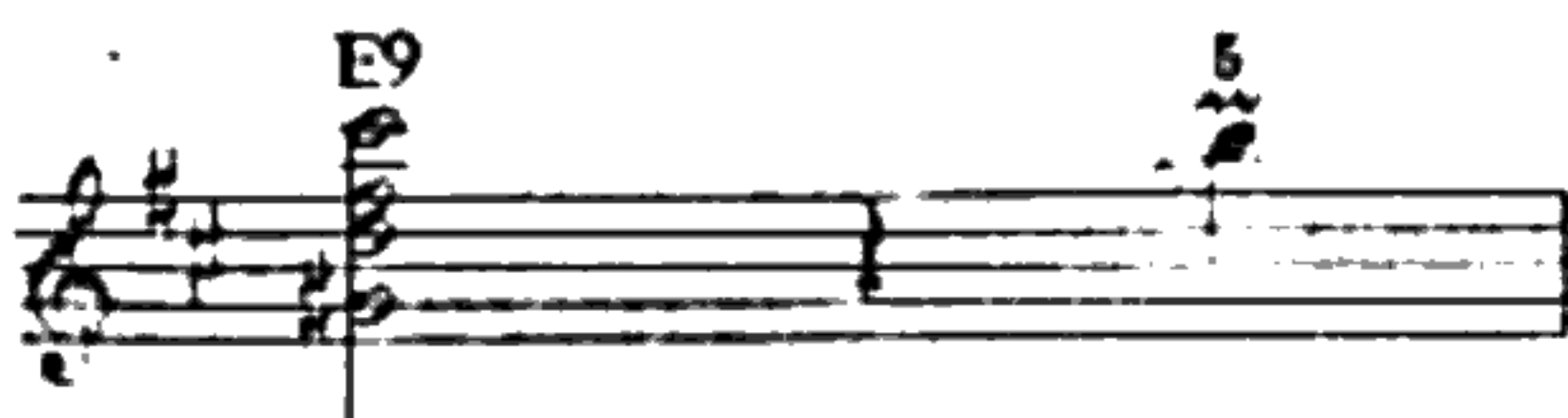
4. "The Sheik of Araby," measure 5



5. "Finesse," measure 10



6. "Undecided," measure 1





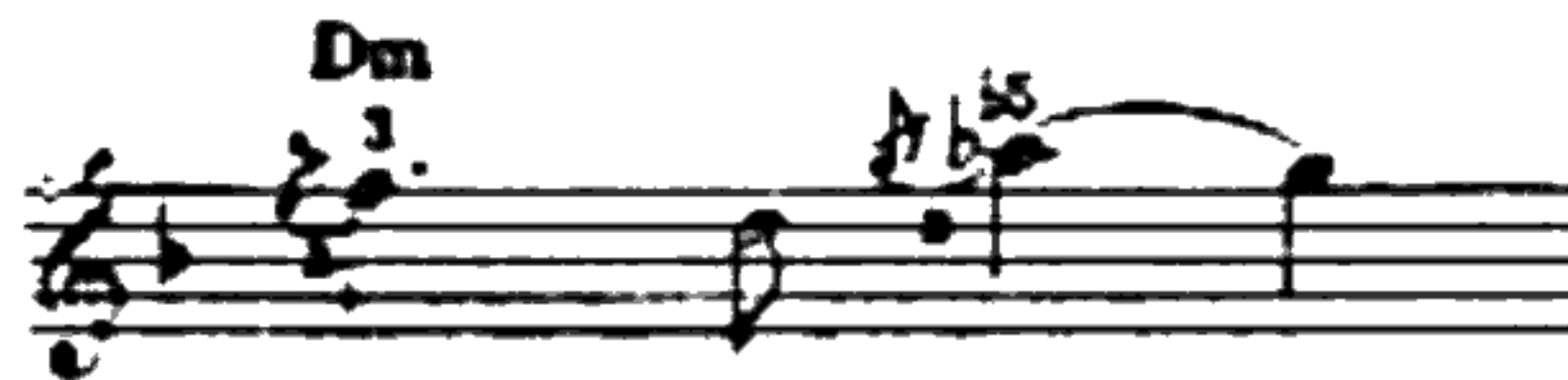
B. "Nuages II." measure 28



Bending Notes (B)

Django only used bends of a half step. He would approach a chord tone from a half step below it, and bend that note until it sounded like the chord tone. He used the bend on any chord tone.

1. "Blue Drag," measure 1



2. "Chasing Shadows," measure 4



3. measure 18



4. "It Don't Mean A Thing," measure 2



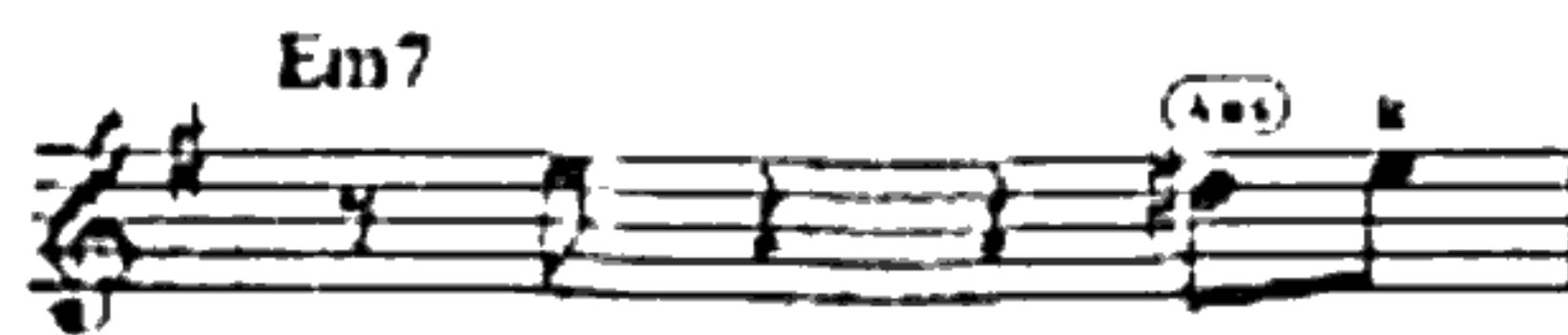
5. "After You've Gone," measure 4



Auxiliary Tones (Aux)

This ornaments a stationary chord tone by playing a half or a whole step above or below any chord tone, and then returning to the original tone. The chord tone needn't always be played first.

1. "Dinah," measure 23



2. "It Don't Mean A Thing," measure 4



3. measure 24



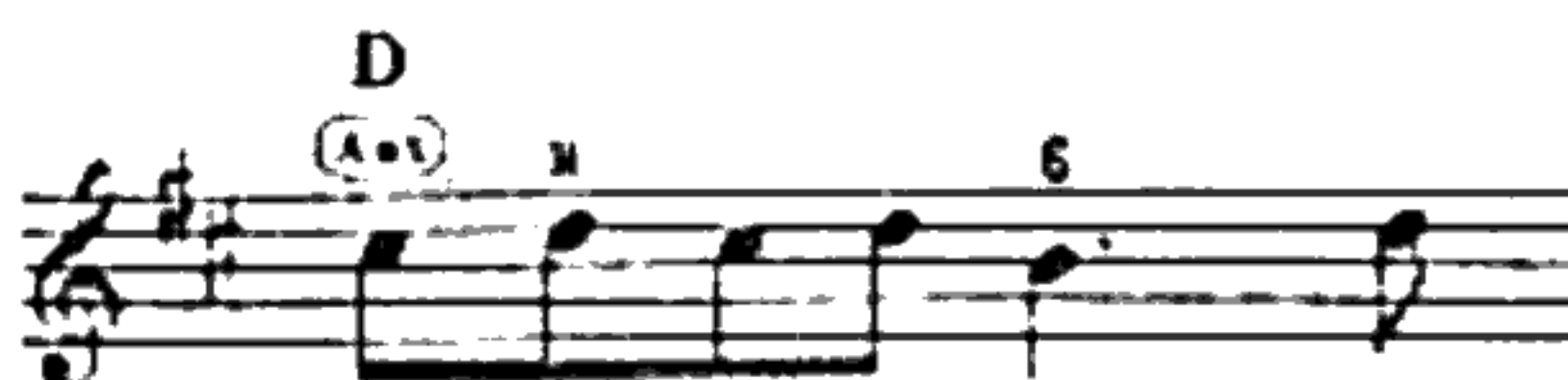
4. second solo, measure 8



5. "Shine," measure 28



6. "Undecided," measure 9



7. measure 27



8. "Nuages I." measure 13



9. "Nuages II." measure 11



10. measure 29



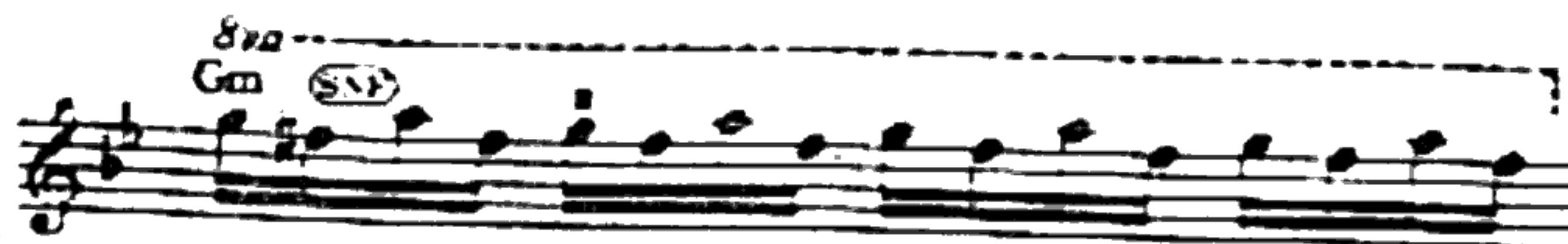
Surrounding Note Figure (SNF)

There is one combination used by Django that I call the Surrounding Note Figure (SNF). It consists of playing a half step below and one scale degree above any chord tone. Frequently the chord tone itself appears between the two notes of the surrounding note figure.

1. "Dinah," measure 38



2. "It Don't Mean A Thing," measure 17



3. "After You've Gone," measure 32



4. "Georgia On My Mind," measure 3



5. "Shine," measure 23



6. "In A Sentimental Mood," measure 13



7. "You Rascal You," second solo, measure 17



8. "Don't Worry Bout Me," measure 2nd



9. "Nuages II," measure 5



10. measure 8



11. measure 12



Anticipation (Ant)

The connecting figure or arpeggio often anticipates the next chord change: this gives momentum to a solo. Django always knew where he was going, and you should too. Don't get hung up on bar lines. To construct a longer melodic line you must plan ahead. Suppose you have a measure in G followed by one beginning with an Eb 7 chord. Don't just think of four beats of G, stop at the bar line, and begin to think of four beats of Eb 7. This will inhibit a smooth progression of ideas and produce too many short, choppy phrases. Try to link your ideas together through various chord changes by using a repeated figure or riff, altering the scale so it fits the next chord change, playing tones common to both chords, or anticipating the next chord change. Keeping the momentum going by connecting phrases in a flowing manner is essential to good improvisation.

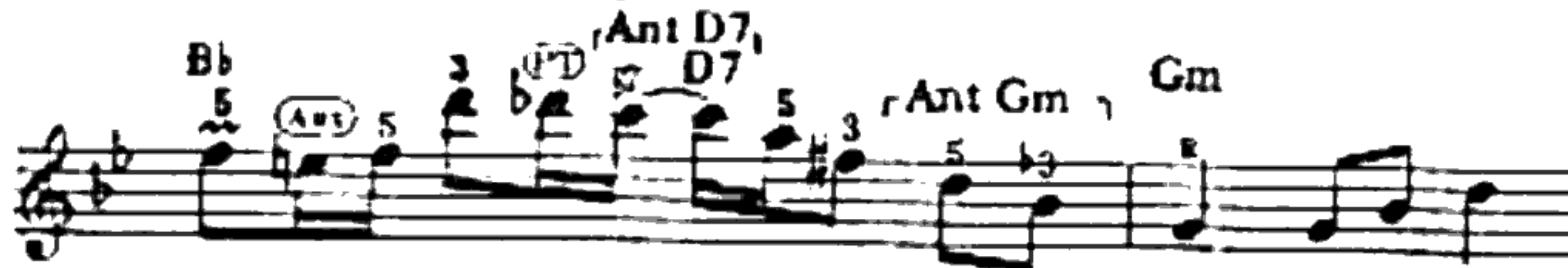
1. "Dinah," measure 10



2. measure 40



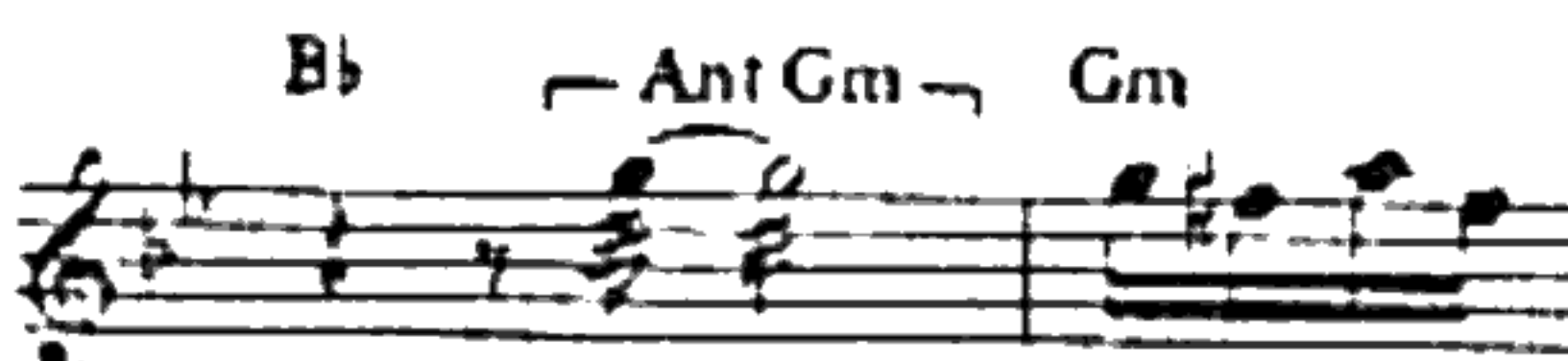
3. "It Don't Mean A Thing," measure 4



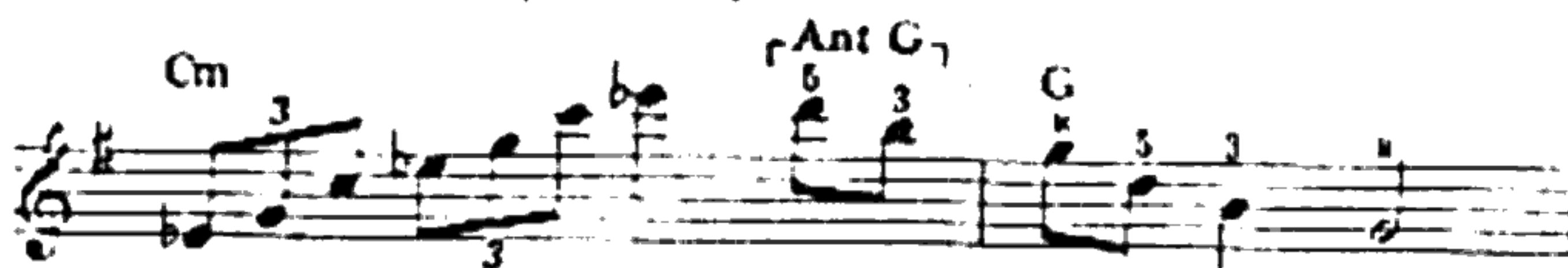
4. measure 10



5. measure 16



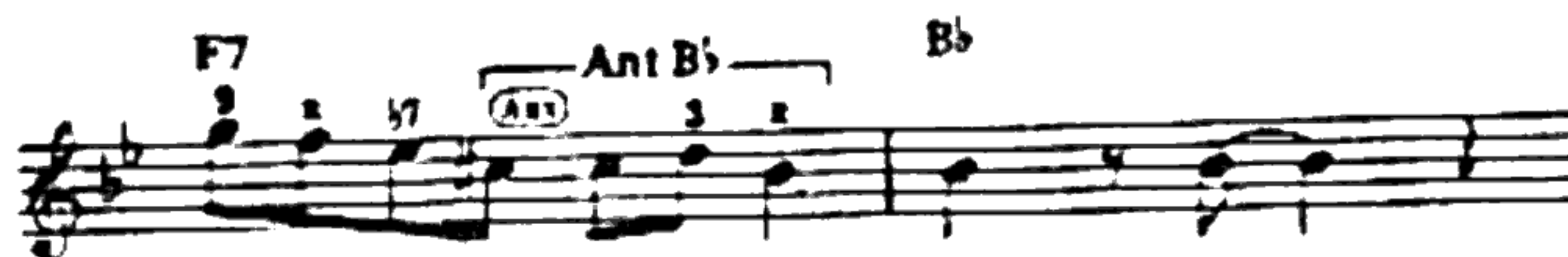
6. "After You've Gone," measure 29



7. "The Sheik of Araby," measure 3



8. "You Rascal You," measure 30



9. "Undecided," measure 34



10. "Nuages I," measure 15



Discography

The following is a discography of the solos I have transcribed in this book. These albums are still in print and are available in most record stores that have a selection of vintage jazz.

<i>Djangologie 2</i>	(Pathe 2C054-16002)	"After You've Gone" "Georgia On My Mind" "Shine"
<i>Djangologie 3</i>	(Pathe 2C054-16003)	"In A Sentimental Mood" "The Sheik Of Araby"
<i>Djangologie 7</i>	(Pathe 2C054-16007)	"You Rascal You"
<i>Djangologie 8</i>	(Pathe 2C054-16008)	"Finesse"
<i>Djangologie 18</i>	(Pathe 2C054-16018)	"Nuages" (for unaccompanied guitar solo)
<i>Django 1934</i>	(Vogue CLD 745)	"Dinah" "Blue Drag"
<i>Django Reinhardt</i>	(Archive Of Jazz FS 212)	"Nuages" (in F)
<i>Django Reinhardt Memorial Album Vol 3</i>	(Period SPL 1203)	"Nuages" (in F)
<i>Django Reinhardt— Stephane Grappelly With The Quintet of The Hot Club of France</i>	(GNP-Crescendo GNP-9001)	"Nuages" (starts in harmonics in G)
<i>Parisian Swing</i>	(GNP-Crescendo GNP-9002)	"Chasing Shadows" "Undecided" "Don't Worry 'Bout Me"
<i>Django 1935-1939</i>	(GNP-Crescendo GNP-9019)	"It Don't Mean A Thing"
<i>Django 1935</i>	(GNP-Crescendo GNP-9023)	"Chasing Shadows"
<i>Django 1934</i>	(GNP-Crescendo GNP-9031)	"Dinah" "Blue Drag"